TIPS ON MULTI-TRACK RECORDING
 PAUL MOTIAN SOLO

MODERN DRUMMER[®]

The World's Most Widely Read Drum Magazine

October '95

Richie Hayward

MD's Drum Festival
'95 Highlights

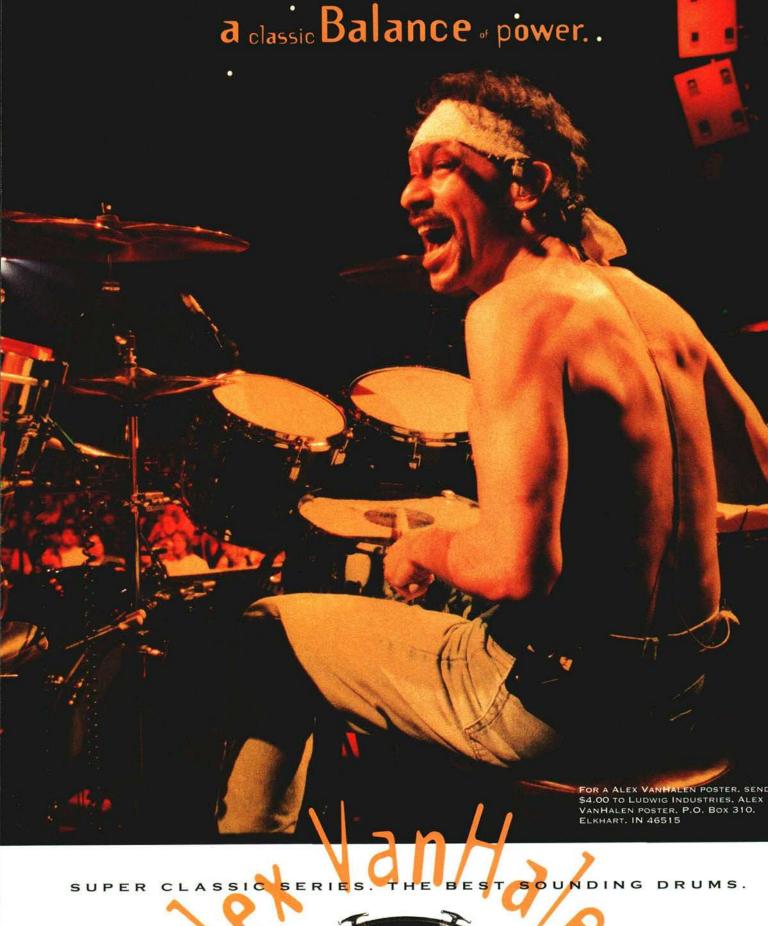
FERGAL LAWLER
Of The Cranberries

NEW GIBRALTAR HARDWARE A DIFFERENT VIEW WITH AL DI MEOLA HORACIO "EL NEGRO" HERNANDEZ A BRUFORD OSTINATO CHALLENGE

WIN A
ONE-OF-A-KIND
MAGSTAR
SNARE DRUM!

U.S. \$3.95 U.K. &2.50 Canada \$4.95







EVANS GENERA EQ3 BASS DRUM SYSTEM

More Power and Punch.

With Evans' popular EQ3 Bass Drum System you can quickly, easily and dramatically improve your bass drum sound. A unique 3-piece package* for maximizing the bass drum's power without sacrificing its punch, the EQ3 System allows you to achieve the perfect balance of big, round resonance and clean, focused attack from your bass drum right out of the box.

EQ3 Batter heads now include a package of Evans' exclusive EQ BD Patches.

*Evans' EQ3
Drumheads and
EQ Pad are also
sold separately.

EQ3 BATTER HEAD

Clear, 2-Ply with an internal E-Ring for a deep, solid attack, excellent response and increased durability.

EQ3 RESONANT HEADS

Clear or Black with an internal E-Ring for maximum low frequency resonance. Off center circular vent also provides easy access for external or internal mike placement.

EVANS EQ PAD

U.S. Patent No. 5,107,741

Exclusive design features low profile/low mass shape, nylon hinge and sound absorbing fiber-fill for superior muffling efficiency. Unique Velcro™ mounting system allows adjustable yet secure positioning as well as the use of multiple pads on the Batter and/or Resonant heads.





EVANS PRODUCTS, INC. Tel (316) 225-1308 • Fax (316) 227-2314

Contents

Features



RICHIE HAYWARD

Little Feat is back—with a new line-up, a new album, and a newly invigorated Richie Hayward behind the kit. An up-close look at one of our most esteemed practitioners.

• Robyn Flans and William F. Miller

38



HIGHLIGHTS OF MD's FESTIVAL WEEKEND '95

Festival number eight: Steve Smith, Peter Erskine, Stephen Perkins, Mike Portnoy, Gregg Bissonette, Kenwood Dennard, Rayford Griffin, Alan White. What's that? Couldn't make it? Lucky for you, our flash bulbs were working overtime!

51



FERGAL LAWLER

The Cranberries' name might suggest pretty, polite pop, but Fergal Lawler's drumming adds a burning passion that boosts this very hot band to fiery heights.

• Ken Micallef

70

Columns

EDUCATION

82 ROCK PERSPECTIVES

Bruford's Ostinato Challenge BY ROB LEYTHAM

86 ROCK 'N' JAZZ CLINIC

The "3 Hands" Concept BY JON BELCHER

88 DRUM SOLOIST

Paul Motian: "Israel"
TRANSCRIBED BY
STEVE KORN

90 STRICTLY TECHNIQUE

Syncopation Accent Exercises: Part 2 BY DAVE HAMMOND

82 IN THE STUDIO

The Drummer's Studio Survival Guide: Part 7, Multitrack Recording BY MARK PARSONS

104 ELECTRONIC INSIGHTS

Questions & Answers BY BILLY MESSINETTI

126 HEAD TALK

The Twisted Torso BY RON HEFNER

130 PERCUSSION TODAY

Getting The Right Vibe: Are Mallet Instruments For You? BY ED HARTMAN

NEWS

10 UPDATE

Chris Gorman of Belly, Dawn Richardson, jazzer Bob Gullotti, and Tony McCarroll of Oasis, plus News

142 INDUSTRY HAPPENINGS

DEPARTMENTS

- 4 EDITOR'S OVERVIEW
- 6 READERS' PLATFORM

14 ASK A PRO

David Garibaldi, Max Weinberg, and Jim Keltner

20 IT'S QUESTIONABLE

118 CRITIQUE

Bill Stewart and Jim Chapin CDs, Ignacio Berroa and Giovanni Hidalgo videos, and more

140 DRUMLINE

146 DRUM MARKET

Including Vintage Showcase

152 DRUMKIT OF THE MONTH

EQUIPMENT

24 NEW AND NOTABLE

30 PRODUCT CLOSE-UP

Gibraltar Hardware

BY RICK MATTINGLY



33 Specialty Bass Drum Beaters BY RICK VAN HORN

136 SHOP TALK

A Non-Slip Tip BY J.J. VAN OLDENMARK

PROFILES

102 FROM THE PAST

Arthur "Zutty" Singleton

110 UP & COMING

Horacio "El Negro" Hernandez BY KEN ROSS

122 A DIFFERENT VIEW

Al Di Meola

BY TERI SACCONE

138 ON THE MOVE

113 MD GIVEAWAY

Win a unique custom snare drum from Magstar!



MD Festival '95



No doubt about it, this year's Drum Festival Weekend clearly was one of the best ever. (See page 58 for highlights.) Sold-out weeks in advance, this year's event drew drummers from as far away as Norway, Israel, and New Zealand to see the show.

Festival '95 had something for just about everyone. A remarkable display of precision

drumming by DCA drum corps quartet champions Hip Pickles got things underway on Saturday. Recent poll winner Mike Portnoy kept things on a high level with an hour of power playing and some valuable insight on odd time signatures. The always amazing Kenwood Dennard was on next with a unique clinic that utilized not only drumset, but keyboards and vocals as well. Back for his second Festival appearance, the inimitable Steve Smith left no doubt in anyone's mind why he holds a place on the *MD* Honor Roll for Best All-Around Drummer. Last but not least was a tasteful, well-balanced set from Peter Erskine and his trio. Peter's musically intelligent, meticulous drumming style never fails to inspire.

On Sunday, the infectious rhythms of the LP Latin Percussion Ensemble served as our opener, followed by a high-energy performance by Stephen Perkins on a kit that included conga, bongos, and timpani. The ever-cool Rayford Griffin then offered a superb clinic filled with the solid funk grooves and super chops he's so well known for, and Alan White's riveting performance was further enhanced by an enlightening question & answer period. And what better way to end a great weekend of drumming than with Gregg Bissonette & the Mustard Seeds. An incredibly proficient and versatile player, Gregg's energy and enthusiasm permeated throughout the auditorium.

Along with all the great drumming, many attendees walked out with a wide assortment of valuable door prizes and got autographs from their favorite players. They also saw Henry Adler and Carol Calato (accepting for her dad Joe Calato of Regal Tip) presented with *MD's* 1995 Editor's Achievement Awards.

Obviously, staging an event like this requires the full support of a lot of people. My thanks go to everyone at Drum Workshop, Evans, Latin Percussion, Ludwig, Mapex, Paiste, Pearl, Pro-Mark, Sabian, Shure, Slingerland, Sonor, Starclassic, Technics, Vic Firth, Yamaha, and Zildjian for their kind support of Festival '95. Also, special thanks to the *MD* staffers and volunteers who work the show throughout the weekend, and to Festival Coordinator Rick Van Horn for another outstanding production. Finally, my thanks to all the *MD* readers who came from near and far to attend this year's show. We look forward to seeing all of you again next year.



MODERN DRUMMER[®]

The World's Most Widely Read Drum Magazine

EDITOR/PUBLISHER RONALD SPAGNARDI ASSOCIATE PUBLISHER ISABEL SPAGNARDI MANAGING EDITOR RICK VAN HORN

FEATURES EDITOR WILLIAM F. MILLER

ASSOCIATE EDITOR ADAM J. BUDOFSKY

EDITORIAL ASSISTANT SUZANNE HURRING

ART DIRECTOR SCOTT G. BIENSTOCK
ART ASSISTANT LORI SPAGNARDI

ADMINISTRATIVE MANAGER TRACY A. KEARNS

ADVERTISING DIRECTOR BOB BERENSON

ADVERTISING ASSISTANT JOAN C. STICKEL

MARKETING AND PATRICIA DONNELLY

PUBLIC RELATIONS

OFFICE ASSISTANT DIANA LITTLE

MODERN DRUMMER ADVISORY BOARD: Henry Adler, Kenny Aronoff, Louie Bellson, Bill Bruford, Harry Cangany, Jim Chapin, Alan Dawson, Dennis DeLucia, Les DeMerle, Len DiMuzio, Charlie Donnelly, Peter Erskine, Vic Firth, Bob Gatzen, Danny Gottlieb, Sonny Igoe, Jim Keltner, Peter Magadini, George Marsh, Joe Morello, Rod Morgenstein, Andy Newmark, Neil Peart, Charlie Perry, John Santos, Ed Shaughnessy, Steve Smith, Ed Thigpen, Dave Weckl.

CONTRIBUTING WRITERS: Robyn Flans, Burt Korall, Rick Mattingly, Ken Micallef, Matt Peiken, Teri Saccone, Robert Santelli, Robin Tolleson, Rich Watson.

MODERN DRUMMER magazine (ISSN 0194-4533) is published monthly by MODERN DRUMMER Publications, Inc., 12 Old Bridge Road, Cedar Grove, NJ 07009. Second-Class Postage paid at Cedar Grove, NJ 07009 and at additional mailing offices. Copyright 1995 by MODERN DRUMMER Publications, Inc. All rights reserved. Reproduction without the permission of the publisher is prohibited.

EDITORIAL/ADVERTISING/ADMINISTRATIVE OFFICES: MODERN DRUMMER Publications, 12 Old Bridge Road, Cedar Grove, NJ 07009. Tel: (201) 239-4140. E-mail. moddrummer@aol.com.

SUBSCRIPTIONS: \$34.97 per year; \$56.97, two years.

Printed in The United States

MODERN DRUMMER welcomes manuscripts and photographic material, however, cannot assume responsibility for them. Such items must be accompanied by a self-addressed, stamped envelope.

MUSIC DEALERS: Modern Drummer is available for resale at bulk rates. Direct correspondence to Modern Drummer, Dealer Service, P.O. Box 389, Mt. Morris, IL 61054. Tel.: (800) 334-DRUM or (815) 734-1214.

SUBSCRIPTION CORRESPONDENCE: Modern Drummer, P.O. Box 480, Mt. Morris, IL 61054-0480. Change of address: Allow at least six weeks for a change. Please provide both old and new address. Toll Free Tel.: (800) 551-3786.

POSTMASTER: Send address changes to Modern Drummer, P.O. Box 480, Mt. Morris, IL 61054.

MEMBER: Magazine Publishers Of America National Association Of Music Merchants American Music Conference Percussive Arts Society Music Educators National Conference National Drum Association

The New XPK Series



The newest generation of XPK drums have been designed to include features you'd expect to find only on top-of-the-line professional drum kits. The XPK series is the first and only one in its class to include a matching wood shell snare drum.

You'll find contemporary design, beautiful lacquer finishes, exceptional sound and quality, at a truly extraordinary value.

PREMIER

Readers' Platform



DENNY FONGHEISER

I really enjoyed the article you did on Denny Fongheiser in your July '95 issue. It's great to read about someone who has worked so hard to get where he is today. Denny is a truly dedicated drummer, and I believe that we will all be seeing and hearing more from him in the future.

Greg Pollard San Leandro, CA

DEODONOE TO POTTONI EV

RESPONSE TO BOTTOMLEY

I feel that Ron Bottomley missed the point in his criticism of the *Burning For Buddy* CD in the July *Readers' Platform*. I agree that it would be great to have some of the more established big band drummers that he mentioned playing on another album with the BR band, and I would stand in line to buy such a recording. But what made the original *BFB* album great was not that so many of the performing drummers were "commercially viable," as Mr. Bottomley asserts, but that they were showcased in a musical context completely different from the one they might normally be found in.

For instance, I gained tremendous respect for Matt Sorum based on his performance. I still may not be a Guns N' Roses fan, but I am now a fan of Sorum, thanks to this album. Likewise my appreciation of virtually all of the drummers was increased by this CD. Ironically, the drummer that I felt came off the weakest on the recording was Neil Peart. (Sorry Neil, to my ear it was good, but it just didn't swing.) But Kenny Aronoff, on the other hand, was...well...burning. From listening to him in his usual formats I would never have imagined that he could kick a big band like that. Pushing these drummers into unfamiliar territory artistically was a terrific idea, and I am eagerly awaiting Burning For Buddy, Part 2.

> David Clements Dallas, TX

FESTIVAL WEEKEND '95

This is just a short note to thank you for your support of my appearance at this year's *Modern Drummer* Festival. I was delighted to be able to play my music there with the trio. And I am overwhelmed and tremendously encouraged by the readers' confidence as reflected by my win in the Mainstream Jazz category of *MD's* Readers Poll. Thanks to everyone!

Peter Erskine Santa Monica, CA

The *Modern Drummer* Festival was one of the best weekends of my life and I will cherish it forever. It could not have come together without a lot of hard work and dedication by the *MD* staff. Thank you from the bottom of my heart.

Stephen Perkins Tarzana, CA

Festival '95 was truly *magical!* The audience was phenomenal and just exemplifies the magnificence of "our" brotherhood of drummers. To be a part of the great line-up of performers was an honor. And to experience the enthusiasm, hospitality, and professionalism of the *MD* family was a pleasure that all drummers should have the opportunity to experience, as we did. A heartfelt thanks for putting faith in us once again.

Chet Doboe and Hip Pickles Uniondale, NY

For the third consecutive year my son and I attended your Festival. My son is an aspiring drummer, and during the Festival he and I have a chance to spend forty-eight uninterrupted hours devoted to what is, at this time in his life, his one true love. I'm able to watch his wide-eyed amazement at the level of talent performing on stage. The added bonuses—which I like to think are mine alone—are the discussions we have about what he saw and learned, and about the aspirations that were born. I thank you for this opportunity to share these experiences with my son.

A proud parent and fan No address given

THANKS FROM SCOTT

Thank you very much for the Readers Poll award [Up & Coming Drummer]. I was surprised to hear that I won. It's quite an honor! I have been reading Modern Drummer for twenty of my thirty years. To read about great players in your magazine is always very inspiring, and has always helped me to know that I was on the right track. Thanks again to you and your readers!

Scott Mercado Seattle, WA

GET DEFENSIVE

I'd like to comment on Ron Hefner's "Get Defensive" article in your May '95 issue concerning different methods of protecting your drums against theft.

As a drummer for a regional band, I can understand the risk and exposure we put our drums through on a regular basis. But as an insurance agent (my "real job"), I am constantly amazed at how many drummers/musicians don't insure their equipment. Many make the mistake of thinking they have coverage under their auto insurance if the equipment is stolen from their vehicle. This is not the case. As Mr. Hefner mentioned, some homeowners or renters policies may (and I stress *may*) offer coverage, but many exclude personal equipment deemed for use in a "professional or business activity."

I recommend that all musicians call their insurance agent to ask about all-risk coverage for professional use. Such coverage can usually be obtained for what you'd earn in a couple of gigs. It's certainly worth the effort to protect your investment.

Gerald Hemphill Richmond, VA



NOW ROBIN HITS BULLSEYE!



Robin DiMaggio,24, has created a spectacular name for himself ranging from studio work and touring to clinics and drum festivals. At the age of 17 he kicked of his career playing with Tracy Chapman. Since then he has worked with the likes

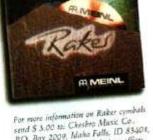
of Paul McCartney, New Kids on the Block, Karen White, Chante More, El Debarge, Tony Braxton and Sexual Chocolate. Thanks to 11 years of Joe Porcaro's master teaching, today Robin is known for his street grooves and simplicity on playing the kit, which you can hear on most of today's biggest Rap productions. We're confident his career will continue taking him a long way. After all, being where he is and doing what he does, is proof he's doing something right. One thing is the sound

of his cymbals: Meinl Raker - the feel is there.

Raker-Cymbals sange 16 different sounds at your local cymbal dealer!

Meinl Cymbals - its the sound that counts!





PROFESSIONAL

For raree information on Raker symbols send \$ 3.00 to: Chesbro Music Co. P.O. Box 2009, Idaho Falls, ID 83404, or Promotion & Artist Relations office: 20301 Element Street, Caroga Park, CA 91506, phone/fax: (848) 772-6543.





FEW PEOPLE ATTAIN the level of genius
that Dennis Chambers reaches every time
he sits down to play. And like so many other
greats, to get his unbelievable ideas across,

K.'s offer him sounds as original and complex as

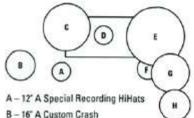
Dennis uses K. Zildjians.

down, and their qualities are

legendary. In fact, each one has

its own sound and character, the result of the perfect marriage of old world craftsmanship and modern manufacturing techniques.

That said, you could try and cop Dennis'



C-18" K Dark Crash Thin Brilliant

E-22" K Custom Medium Ride

F – 13" A Quick Beat HiHats G – 17" A Custom Crash

H - 16" Oriental China Trash

D-12" K Splash

licks, but it

might be easier

to take his tips:

Try K.'s in your

set-up, pillows as

set-up, pillows as

practice pads, and

don't despair. The perfect groove is out there, it just might take a while to find it.



Chris Gorman

Chris Gorman, drummer of Belly, is both tired and wired. "Two more dates left on this tour...and I can't wait to get home," he declares. Since their 1993 smash hit single "Feed The Tree" and subsequent Grammy nominations, Belly has been on the road non-stop. With the release of their second album, *King*, Gorman is not likely to get a respite any time soon. Tour plans include a visit to Japan, an opening spot on R.E.M's European tour, and one more spin around the United States by the year's end.

Produced by rock legend Glyn Johns [the Who, Led Zeppelin, the Band], *King* superimposes ambiguous lyrics over bright pop tunes and fuzzy guitars over aberrant rhythms. "Johns flew in from England to meet us and basically said, 'I am going to produce your record,'" Gorman laughs. How did Chris feel going into the studio with a man who worked with Keith Moon, John Bonham, and Levon Helm? "It was great. In fact the rest of the band teased me about being Glyn's favorite, because he and [engineer] Jack Puig spent so much time perfecting the drum sound."

Johns and Puig combined primitive methods with state-of-theart equipment to achieve an organic, live sound in the Bahamas studio where *King* was recorded. Johns used two overhead mic's for the drums, a simple recording technique he pioneered, while Puig placed vintage mic's in huge metal cans and bottles near the bass drum and strung other mic's all over the studio to pick up Gorman's nuances.

Rhythmic variation is part of what separates Belly from the rest of the alterna-rock pack. Time signatures shift back and forth within songs, and few songs are based on a 4/4 beat. While he acknowledges that this keeps Belly's music creative and fun, Gorman shrugs off his talent at dealing with the beats. "I just come up with stuff to match the weird guitar parts. It's nothing jazz drummers haven't been doing for years."

As a photographer and graphic artist, German's creativity extends beyond drums and into designs for Belly's album covers and T-shirts. He also directed the video for "Super-Connected," which was banned by MTV Europe for being too gory. A former production assistant for the television drama *Law & Order*, Gorman knew how to make his concept of the way record companies "create" stars come to life on video: in "Super-Connected," the band turns singer Tanya Donelly into a Frankenstein-like rock monster.

· Meredith Ochs

Dawn Richardson

The joke around Dawn Richardson's San Francisco home is that she will never have to play the song "What's Up" ever again. You know the song, you've probably heard it a million times. It was by a band known as 4 Non Blondes, whose debut album, *Bigger*, *Better*, *Faster*, *More!*, sold something in the ball park of four and a half million copies. The same band who called it quits just minutes before entering the studio to record their second album.

Since the demise of the Blondes, however, Dawn has not been standing still. In fact, even before the band broke up she was on her way to starting her own label under the guise of promoting the San Francisco music scene. The label, Slot Records, released their first album from a local band by the name of Spanking Violets last summer. That band—who sport a pretty jim-dandy drummer by the name of Kevin Allen—has built a following beyond the Bay Area through the strength of the album and their western United States tour earlier this year.

The second release from Slot is a band that Dawn had her hand in forming, playing in, producing, and releasing. Trinket, which also includes Joe Gore on guitars, Christa Hillhouse on bass, and the mysterious Nora Flora on vocals, released their first seveninch single at the end of April. They have been described as an anti-band, meaning that the vocals are approached as an instrument rather than up front in the mix, the drummer is at the front of the stage, and they blend the best of industrial, rock, and dance music. To get that big industrial sound, Dawn says she didn't



record her drum tracks with a million and one different effects, but live in an honest to goodness local Catholic church.

And, as if the player/producer/record mogul role wasn't enough, Dawn's been playing around with local favorite Angel Corpus Christi, who have also just released a new album by the name of *White Courtesy Telephone* on Almo/Geffen. In addition to playing gigs all over the San Francisco Bay Area, they are also eyeing a tour through Europe to support the new album.

So, while she might not be playin' "What's Up," it sure seems as if it's Dawn Richardson herself who is *up*.

• David John Farinella



Bob Gullotti

It's been over twenty years since Bob Gullotti helped form bop/free-jazz trio the Fringe. He and partners saxophonist George Garzone and bassist John Lockwood have become a fixture on the Boston music scene. "The Fringe is still my primary gig," Bob says. "This year we'll be doing another record for the Italian jazz label Soulnote. We'll also be touring some new places like Israel, as well as France, Italy, and Canada. It'll be a good year for us."

Aside from the Fringe, Bob keeps busy working with such well-known jazz artists as saxophonist Jerry Bergonzi and pianist Joey Calderazzo. "I'm playing with master trombonist Hal Crook," he adds. "He left

Phil Woods' band and moved back to Boston. We have a steady thing. I'm also going to record with some rock cats. It will be two guys from the Lounge Lizards, some guys from Phish, and organist John Medeski. I met them playing with trumpeter Michael Ray. He's from Sun Ra's band and was also the bandleader for Kool & the Gang. That looks like fun."

Despite his busy playing schedule, Gullotti finds time to teach privately and at some of the area colleges. At the 1994 PAS convention in Atlanta, Bob gave a wellattended master class on his unique approach to drum soloing in a jazz context. "When they come to work with me, most of my students say they can't solo. To deal

with that, I've come up with a method that deals with transcriptions of saxophone parts. I've been doing a lot with the Charlie Parker Omnibook, available from Jamey Aebersold. What you get out of it is a sense of development of line-learning and language. This approach really helps the student get a sense for melody and playing within the song form.

"I got quite a few gigs from doing the PAS show," Bob explains. "I'll be doing some more college clinics now. It was a good thing for me to do. I've been doing some clinics for Zildjian and Fames drums, and I've been doing a series of things at Drummer's Collective in New York."

• Michael Bettine

Oasis was the big story on the charts and in the press in Britain in 1994. The Manchester, England-based quartet had three Top-10 singles and unfettered critical acclaim. In recent months their debut album, Definitely Maybe, has begun to have widespread success in the States. With their fiery brand of cocky, hard-edged rock it looks like Oasis will be just as popular with American audiences as they are with their British counterparts.

Drummer Tony McCarroll sums up the Oasis success story: "We're just taking over the whole show in Britain and Europe at the moment. The songwriting and the

musicianship set us apart, and will also keep us around for a long time."

The rags-to-riches rise of Oasis has been fast and furious. Formed just three years ago in England's industrial north, the group began as a rehearsal band for its four members. "I hadn't played in any other bands as I was growing up," explains McCarroll. "I was offered gigs with cabaret outfits and local kinds of things, but that scene didn't appeal to me. I got stuck with these guys [Oasis] in a rehearsal room, and we just became determined that we would make it.

"The way things have turned out seems unreal," Tony admits. "Even the way we

got signed sounds weird: We had gotten a gig in Glasgow to support this band with whom we shared a rehearsal room. We hired a van, got the gear up there, and then were told by the promoter right before the gig that we couldn't play. We said, 'We're playing tonight. We've driven all this way, we've spent all this money, we're playing, and that's it!' He agreed to let us do three songs. Lucky for us, the president of Creation Records was there and offered us a deal on the spot. We knew then that this was meant to be."

• Teri Saccone

News...

Rod Morgenstein recorded a joint project with keyboardist Jordan Rudes.

Vinny Appice is preparing for the next Dio album while also doing some clinics with brother Carmine.

Greg Wells, who plays drums for k.d. lang, has a solo record out on IRS Records called Silas Loder.

Phil Varone is currently

touring with Saigon Kick, and he also recently produced an album for Naked Rhythm.

Joe Travers on *Music For* Pets by Z, Ahmet and Dweezil Zappa's group.

Tony Braunagel is on new recordings by Taj Mahal and Japanese artist Nakajima. Tony can be seen regularly in L.A. as the house drummer for the House of Blues and B.B.

King's.

Daniel Reyes is on a world tour playing percussion for Yanni.

Pete Thomas is on the new Tasmin Archer album, as well as Elvis Costello's Kojak Variety (along with Jim Keltner) and an upcoming Attractions release.

Ted Moore and his new group, Brasilia, recently

released their new disc, River Wide, on Herbie Mann's Kokopelli label.

Phil Ehart is on the road with Kansas in support of the band's recent Intersound release, Freaks Of Nature.

Our hopes and support for a speedy recovery to Robert Aguilar, who suffered a heart attack last spring.

"These drums are absolutely startling"...

...Simon Phillips

As one
of the original
members of the
Starclassic design
group, Simon Phillips is
one of the most important
reasons why Starclassic drums
are "absolutely startling." Simon's
exacting approach to drum sound
made his contributions to the development of Starclassic immeasurable.

"The big, big difference about these drums is that they all have die-cast hoops," remarks Simon. "Die-cast hoops do seem a little 'harder'...and I think that is something one has to get used to, but tuning precision and tuning longevity are better because die-cast hoops don't warp or bend like triple flanged hoops."

The strength of die-cast hoops makes another stand-out Starclassic feature possible: the Star-Cast Mounting System. Star-Cast is simply easier...easier to set-up, easier to change heads and easier to pack up at the end of the night. Says Simon: "It's a very serious, very elegant system of suspending the drum. You just unscrew these three rubber things, and the drum comes away in your hand."

Die-cast hoops and the Star-cast Mounting System are just two of the many features that make Starclassic "the ultimate drum." But there's more. A visit to your Starclassic Dealer will help you understand how much more.

Perhaps Simon says it all..."I played 38 shows in Europe and Japan where everybody just freaked out about these drums...they loved the sound of them. Now you'd have a pretty tough time taking them away from me."

Starclassic

BACK TO THE BASICS

For a full color Starclassic catalog send \$3.00 (\$5.00 in Canada) to: Starclassic, Dept. MDD42, PO Box 886, Bensalem, PA 19020 • PO Box 2009, Idaho Falls ID 83403 • In Canada: 2165-46th Ave., Lachine, Quebec, H87-2P1.



For a Back to the Basics video plus a free Stardassic catalog send \$9.00 (\$15.00 in Canada) in check or money order to: Stardassic, PO Box 886, Bensalem, PA 19020 • PO Box 2009,

Idaho Falls, ID 83403 • In Canada: 2165-46th Ave., Lachine, Quebec, H8T-2P1.



*The Star-Cast Mounting System is licensed under Purecussion patents



David Garibaldi

What setup did you use when playing with Tower of Power during 1974-1975 (drums, cymbals, heads, etc.)? I've been a Tower fan for many years, and the albums recorded during this period (Urban Renewal, Back To Oakland, and In The Slot) are my favorites. I also enjoy listening to Gino Vanelli's music and your playing on his albums. Thanks for the great work.

Steve Murphy Mount Pearl, Newfoundland, Canada

The period of time you're referring to was actually 1972 through '75. The drums used on Back To Oakland and the one cut I played on Urban Renewal were 1964-vintage Slingerland drums with their satin flame finish. This was my first drumset, which had been purchased for me by my parents when I was a senior in high school. The hardware was a combination of Slingerland and Ludwig; the bass drum pedal was either a Ludwig Speed King or a Camco chain-drive pedal from Frank Ippolito's drum shop in New York City. The cymbals were Zildjians; the heads on all the drums were Remo Ambassadors top and bottom.

On In The Slot I used Sonor drums and hardware with a Caroline bass drum pedal. The cymbals were a combination of Zildjians and Paistes; the heads were a combination of Remo and Evans. Also in this mix of drums were a couple of Ludwig snares: a 5x14 chrome and a 6 1/2x14 chrome Super Sensitive. I still use the 5x14 occasionally. I also used two different ride cymbals on these recordings: From 1970 to 1974 I used a 22" Zildjian ride stamped "medium" but really on the heavy side; in 1975 I switched to a 20" Zildjian medium ride. I play different equipment today— Yamaha drums and Sabian cymbals—but all of the equipment I mentioned is still with me. Even though I probably will never use most of it ever again I could never get rid of it-because of the great musical memories I associate with it.

Max Weinberg

I can't tell you how much I enjoy watching you thrash away with such glee every weeknight on *Late Night With Conan O'Brien*. You play the drums with the unbridled joy of a little kid, and I'm instantly reminded of why I started playing drums in the first place: Gosh darn it, drums *are fun!*

A few years ago, I remember hearing about the tendonitis problems you were experiencing while doing the Springsteen gig. By watching you play now, it seems as though you've overcome those problems. As someone who has recently begun to experience some tendinitis myself, I'm curious as to what advice you could give on curing—or at least controlling—this problem.

David Ingraham Reseda, CA

Thanks very much for your letter. I appreciate your comments and I'm thrilled that you're enjoying the show. You're right; I'm having the time of my life! It is fun to play the drums.

I did have a fairly severe problem with tendinitis. With the help of the kind folks at the Miller Institute of Performing Arts Medicine in New York City, surgery corrected my condition. But that was a drastic solution. What I would recommend if you are experiencing hand pain is to make sure that you do several things. First, always warm up, preferably on a practice pad, before you play. You're an athlete, and you have to warm up the muscles you'll be using when you play. The warmer and looser the muscles are, the less you'll feel the need to grip the sticks. Gripping sticks tightly is what will get you into trouble.

With that in mind, be conscious of your grip with both sticks while you're playing. If you're experiencing pain in either thumb or any of your fingers it means that you're bearing down too strongly with those digits. Relax your grip! Keep it loose and swinging and you'll avoid any kind of hand problems.

Jim Keltner

I'd like to start by saying how much I enjoy listening to Eric Clapton's From The Cradle CD. Your drumming has an excellent feel. I also enjoy how you play for the song and not for other drummers. Everything you play makes sense with everything else going on in the song—which brings me to my questions.

I've played in several blues bands, and shuffles are my favorite grooves to play. I'd like to learn as much as possible about the different types of shuffles (Chicago, Texas, and so on) and their different feels. I've heard drummers mention that they know a dozen or so ways to shuffle—but they don't describe what is what. Could you shed some light on this topic?

Angelo Merendino No address given

Thanks so much for your letter. I must tell you that I also have always heard about various shuffles—Texas, Chicago, etc.—but I've never felt real clear as to what the actual differences are. My personal goal has always been to try to get as close as possible to the shuffle feel that I hear the original blues drummers play—no matter where it comes from.

I think we should ask *Modern Drummer* to do an article focusing on drummers who feel strongly about this subject. Like most things that appear to be dead simple, the blues is very deep. There is a lot to explore.

Editor's note: Are there really such things as regional shuffle feels? If so, what makes them different from each other? Or is the whole concept more musical myth than reality? Taking Jim's suggestion, we'd like to hear from drummers with comments on the subject. Send your comments by mail (Shuffles, Modern Drummer Publications, 12 Old Bridge Road, Cedar Grove, NJ 07009), fax ([201] 239-7139), or e-mail (moddrummer® aol. com).



Whether it's a world tour or a quick trip to the gig, make sure you go in style with heavy duty, light-weight Humes & Berg Tuxedo padded cymbal and drum bags. Now from the world's largest manufacturer of fibre drum cases comes the most extensive, most up-to-date, most contemporary design of padded bags for the discriminating percussionist.

Our Tuxedo padded cymbal bags have been designed not to wear out. The bottom of our cymbal bag is completely reinforced to insure that your cymbals will not cut through the bottom of the bag. There is a huge outside pocket which can actually hold any size stock bag or any size mallets that you wish it to accommodate. The bag comes completely equipped with carrying handles and a heavy duty shoulder strap with non-slip shoulder pad. Truly a handsome functional, needed piece of equipment to transport your valuable cymbals.



Humes & Berg Tuxedo Drum Bags, of course, are designed by the world's largest manufacturer of fibre cases, with the complete Humes & Berg quality in each and every product. Now you can be assured that you have the perfect fit for your drums. We offer you the finest padded drum bag available. Also please keep in mind that the Tuxedo padded drum bags can also fit inside your Humes & Berg custom built fibre carrying cases should you so desire.

AVAILABLE IN FINER MUSIC STORES EVERYWHERE



SABIAN

Smart Cymbals. Pure Sounds.

The most advanced cymbal series ever created, AAX gives you total control. These 'smart' cymbals ensure complete musicality and true-tone response at all volumes. Whether tapping with your finger or thrashing with your sticks, AAX sounds remain clean, clear and accurate, with no conflicting overtones... only the volume changes. With AAX, you play what you want, and always sound how you want to.

AAX. DESIGNED FOR CONTROL.

The special auto-focus feature of AAX cymbals is the result of high-pressure shaping, wide-impact hammering and various degrees of lathing – narrow pin lathing to minimize overtones and enhance accuracy, and wider grooves to create broader tonal possibilities.



"When we first introduced the 'impossible' concept for these cymbals – cymbals that sounded clean and clear when played at all volumes and tempos – people thought we were crazy... until they heard AAX."

Nort Hargrove (Assistant V.P., Manufacturing)

THE THREE DEGREES OF AAX

Choose AAX from three weight categories...

Studio - Thin models sound glassy, with a smooth, in-tune tonal wash at higher volumes.

Stage - Medium-weight models combine stick response and limited wash.

Metal - Thick and heavy models are loud, controlled and free of tonal spread. AAX Chinese Heavily hammered for bright, brash attack.

AAX Stage Ride

Clean response, bright bell and focused wash add up to studio quality sounds with stage power.



Auto-Focus Response

Annual Property lies

HARD

MM

SOFT

HAR

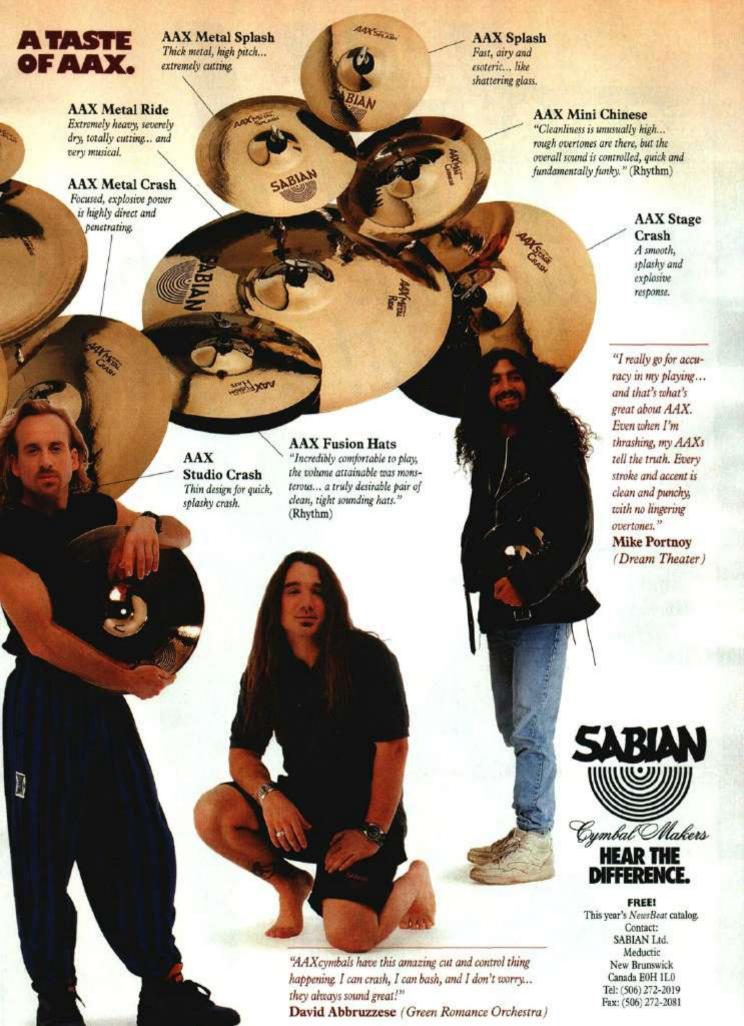
~~~W

Some cymbals sound best at certain volumes, but AAX cymbals — whether they're played soft or hard — always give you their best sound.

"My AAX Ride is the most focused and penetrating cymbal I've over played. And the Metal name... hey, when you play this cymbal, you know it's great for Metal, Jazz, Funk... you name it."

### Russ McKinnon

(Tower of Power, LA Studios)







### It's Questionable



## Warped Cymbals

Recently my cymbal bag slid off a case and dropped about a foot down in the back of my truck—with a loud "thump." While looking for any damage to my cymbals, I laid them on a table to make sure they were flat. I noticed that my top hi-hat cymbal (a K Zildjian) was a little bit warped. Now, I don't know if the cymbal was damaged by the fall or was made this way. Can you give me any guidance?

Martin Brewer via Internet

The fall your cymbals took is not likely to have caused any given cymbal to warp. (Falls on an edge more frequently cause chipping or cracking.) A warped cymbal generally was either made that way, or became warped as a result of use. Top hi-hat cymbals are especially prone to this, since they not only have to endure stick impact, but also foot pressure. The thinner the cymbal, the more likely warpage is to occur. However, unless your hi-hats no longer function properly or sound bad, there's no reason to worry about a slightly warped top hi-hat cymbal.

**Overhead Miking Problems** 

I read Mark Parsons' article about how to record drums in your August '94 issue, and there were many excellent tips. But I'm still having trouble with the overheads, because they seem to affect the sound of the other mic's. The result is that the drums sound good when all the mic's except the overheads are on, but they sound totally weird with the overheads on (though the cymbals sound acceptable). Is it a matter of mic' placement? Or maybe I have to equalize the overheads? How do I solve this problem? For your information, I use Shure SM57s on the snare and toms, SM81s on the hi-hat and overheads, and an SM7 on the bass drum.

> Arifandi Bandung, Indonesia

Studio ace Mark Parsons replies: "You've made a logical choice of mic's for individual applications on your kit, so unless both of your overhead mic's are defective (which is *highly* unlikely) you can pretty much eliminate them as being part of the problem. The same goes for your drums and cymbals themselves. If you like the way they sound acoustically, you should be able to get a pleasing sound on tape. The answer most likely lies in two of the things you mentioned yourself: mic' placement and EQ.

"The big concern with the placement of overheads (besides the obvious need to hang the mic's in a position over the kit where they can pick up the cymbals) is *phase cancellation*. This occurs when two or more mic's pick up the same sound at slightly different times, due to their different distances from the sound source. This results in the cancellation or attenuation of certain frequencies (also known as comb filtering) and can indeed sound 'totally weird.'

"There are a few ways to avoid this problem. Perhaps the simplest (while still maintaining a stereo perspective) is to use the coincident pair ('X/Y') method: Place the mic's together over the drums so that they form an angle (from 75° to 135°) with the ends of the capsules almost touching. This puts the diaphragms in the same location so that they'll pick up sounds at the same time—avoiding delays and subsequent phase shifts. Another method is to spread out the overheads, making sure you follow the 'three-to-one rule' (which recommends keeping the secondary mic' at least three times as far from the sound source as the primary mic'). Using this guideline you could suspend one mic' 12" above a ride cymbal to your right, and another mic' 12" above a crash cymbal to your left—as long as each mic' was at least three feet from the opposite cymbal. A third method is simply to use only one overhead mic'.

"Here's a quick test for phase problems: Sum the overheads to mono. On the mixer, bring up one of the overheads and listen. Then, leaving the first overhead up, bring up the second overhead fader. If cancellation is occurring, instead of getting louder and fuller, the signal will sound thin and hollow with the addition of the second mic' to the mix. From a practical standpoint the cure is to move one of the mic's slightly while monitoring the results, listening for that location where things sound 'normal' again.

"Once the mic's are placed correctly, it's time to move on to equalization, which can make a huge difference in the recorded sound of your drums. In your case the overheads are primarily for cymbal reproduction rather than for the whole kit (since you've got mic's on individual drums and you stated that they sounded good prior to the addition of the overheads), so we can focus on cymbal sound and try to eliminate other unpleasant tones. Using an equalizer with a "sweepable" midrange, set the gain for maximum boost and sweep the bandwidth until the undesirable overtones noticeably increase—then cut that particular frequency until things sound smooth. Also consider using a high-pass filter or EQ to roll off the low end (below 80 Hz or so) to eliminate any unnecessary rumble. If your cymbals still need some sparkle, you can boost the frequencies above 8 kHz, but don't overdo it.

"You should also take note of the relative level of the overheads versus that of the other mic's. Cymbals tend to cut through the mix rather easily due to their frequency content. If the signal from the overheads is reading as hot on the meters as the signal from a closely miked tom (for example), you've probably got too much. Experiment with reducing the level until it adds sparkle and 'air' to the sound, but doesn't significantly increase the gain of the overall mix.

"I hope this solves your problem. Best of luck with your recording!"

## Rogers Drums Or Not?

I recently bought a vintage-looking Rogers kit—at least that's what it says on the bass drum head (*R*-380). But there is neither a large "R" nor a script "Rogers" on the kit, and the casings on the bass drum and toms are neither the

vintage "Bread & Butter" nor the famous "Beavertail" models. They are more of a Ludwig-type design, with three grooves in the back—but these lugs are more straight and narrow. On the other hand, the casings and snare throw-off on the snare drum are identical to Rogers *Dyna-Sonic* versions I've seen. All of the shells are of cross-laminated wood with no reinforcement hoops and no grey-speckled interior finish. The finish is blue ripple.

I was told by the Al Drew Music Company that these were Rogers drums made in Japan for about two years. They weren't a hot seller, but I'm still proud of them and will cherish them for years to come. But is there any place I can obtain additional lug casings for an add-on drum? And can you give me any additional background on these drums?

Tom McManus Hicksville, NY Our drum historian, Harry Cangany, provided the following information: "In the early 1980s the management of Rogers approached the Yamaha company to have two entry-level sets made. The *R-360* was a five-piece set in black or white that looked exactly like thousands of other generic import kits. The *R-380* was a higher-priced, heavier-duty model in black, white, or wood grain. (At about the same time Rogers offered an *R-340* kit, which was a Remo *PTS* outfit.)

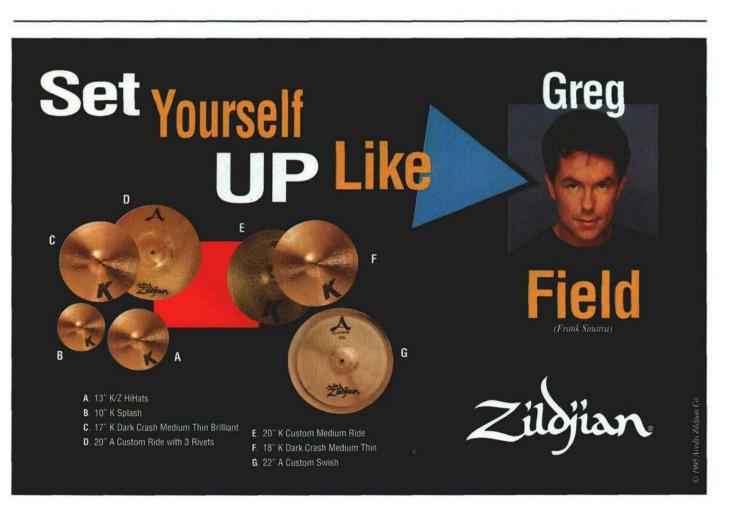
"Both kits featured 8x12 and 9x13 rack toms, a 16x16 floor tom, a 14x22 bass drum, and a ten-lug metal snare. The *R-360* used a simple strainer on the snare; the *R-380* had a parallel-action strainer. The wooden shells were all made of nine plies of mahogany. The Rogers logos were on stickers applied to pedals, stands, and snare drums.

"Whether these products would ultimate-

ly have succeeded is open for speculation. The Rogers company as an entity was on its 'last legs,' and the whole operation shut down in the '80s not long after the *R Series* products were introduced.

"It sounds like you have a 'real' Rogers snare with your *R-380* set, since its description doesn't match that of an *R-380* snare drum. As far as additional lugs for the toms go, I suggest that you use a photocopy machine to take top and side images of a lug. Send copies to major drum retailers who specialize in parts. (See ads in MD's classified section.) Make sure you discuss the lug nuts. Do they have springs? Are they metric? My guess is that you have a springless system similar to 1980s Yamahas. Don't give up; they do exist."





# Some things just feel right



# Why hope to get a good set of drums?



# When you can be guaranteed a work of Art!

P.J.L. Percussion is proud to introduce two distinct sound concepts that will serve the needs of any drummer... the "Classics" and the "Contemporary" series. The "Classics" series features a 5 ply maple shell with a 3 ply reinforcment ring on toms and a 6 ply shell with a 3 ply reinforcment ring on bass drums, to produce that full bodied classic sound. The "Contemporary" series features 8 ply shells on all drums, yielding a strong fundamental note supported by the excellent resonance of maple. But the key to the truly distinct sound of P.J.L. Percussion Drums is our unique solid brass lug. Our solid brass lugs are secured directly to the shell, collectively

creating an instrument that resonates as one. This design eliminates the use of "insulators" which reduce shell resonance. Both series are available in 21 standard finishes and a vast array of custom options.



PERCUSSION
A Guaranteed work of Art!

# New Sabian Cymbals



Sabian has recently introduced several new cymbal models. HH *Duo* rides were created for European session ace Bruno Castelucci. They are characterized by their contrasting bright and dark appearance and sounds. Only partially lathed on their tops

and bottoms, these small-bell, medium-thin cymbals are said to be "fast-acting, with very definite ride responses and strong but controllable crash potential." Players can alternate between the brighter sounds of the lathed areas or the darker, dryer sounds of the unlathed surfaces. The cymbals are available in 18" (\$267) and 20" (\$309) sizes.

Sabian's new AAX *Dry Ride* is heavy in weight, with a midsized bell, and is claimed to offer "the ultimate in clean, tonally correct responses and pure stick articulation." The cymbal's mid/high pitch range is said to give it exceptional cutting power. It is available in 20" size only, at \$240.

Other new ride cymbals from Sabian include the 22" *Chester Thompson Signature* and *Ed Thigpen Crystal Bell* models. The former model offers a hand-hammered cymbal with a large, solid, and cutting bell and a flanged edge designed to



control spread. The sound is said to be "toneful and direct, with dark musical richness and distinct stroke response bridging the gap between musicality and power." The latter model features a pitchraising high profile and tone-inducing hand-hammered surface. Sounds are said to range from "shimmering and glassy" to "deep and toneful." The cymbal features a mid-sized bell and a flanged edge, and is said to offer a more open sound and a different range of color from Thigpen's flat-top *Crystal Ride* model. Both new 22" cymbals list at \$407.



Finally, Sabian is now offering *Hand Hats* (handheld, thumb-controlled mini-hi-hat instrument) that feature 6" bronze cymbals from the company's Pro model line. (Previously only 6" brass cymbals were available.) The new *Hand Hats* 

are priced at \$168. **Sabian, Ltd., Meductic, NB, Canada, E0H 1LO, tel:** (506) **272-2019, fax:** (506) 272-2081.

Tom Gauger TrapTray



The *TrapTray*—designed by Boston Symphony Orchestra percussionist Tom Gauger—is a lightweight aluminum tray that attaches to standard music or cymbal stands. It has a unique system for holding woodblocks, cowbells, and most other accessories. It can be used right-side-up as a table for suspending small trap instruments, or upside down as a tray for holding sticks, brushes, or mallets. The unit is designed to be a

"space-saver with endless possibilities to keep your sticks and accessories out of your way but still accessible." It's priced at \$105. **Tom Gauger, 23 Auburn St., Brookline, MA 02146, tel:** (617) **734-4024, fax:** (617) 734-4308.

# KAT dk10 MIDI Studio Bundle And RimKAT Two-Zone Pad

The *dklO MIDI Studio Bundle* is a pre-packaged MIDI drum setup based on KAT's *dklO* MIDI controller. The *dklO* comes with new 1.4 "Finger Friendly" software said to improve the performance and sensitivity for both sticks and fingers. Also included in the bundle is a MIDI studio rack stand, a *KF1* footswitch for both programming and hi-hat use, and the new *tapKAT* trigger footswitch, a "value-priced" pedal used for playing bass drum parts.

Also new from KAT is the rimKAT, a two-zone trigger bar that

mounts directly onto the hoop of any acoustic drum. The *rimKAT uses* the same dynamic FSR sensing technology as does the *drumKAT*. The use of FSR is said to eliminate any triggering or cross-talk problems. *The, rimKAT can be* configured to be used



as a one- or two-zone pad and works with all trigger interfaces. Optional mounting accessories allow the user to connect up to three *rimKATs* onto the *drumKAT* family of products. **KAT**, **Inc.**, 53 **First Ave.**, **Chicopee**, **MA 01020**, (413) **594-7466**.

# Hardcase Drum Cases



With a special licensing agreement between England's Hardcase Company and America's MBT International, a new line of drum, percussion, P.A., lighting, and hardware cases is now being made in the U.S.A. The cases are said to be affordable,

waterproof, and highly durable. They are made of high-impact polyethylene and are roto-molded to avoid seams or "thin spots" that may not stand up to the rigors of the road. Drum cases feature watertight, overlapping, padded compression lids, ultra-strong webbed straps, and snap locks. The cymbal case has a heavy-duty center spindle and can hold twelve cymbals up to 22" in diameter. Hardware cases and gig transporters are also available. MBT International, P.O. Box 30819, Charleston, SC, 29417, tel: (803) 763-9083, fax: (803) 763-9096.

# **Drum Accessories from Bohning**

The Bohning Company, Ltd., is offering several new accessories to aid drummers. *Eliminators* are sound absorption polymer disks designed to be used as convenient, quick, and effective solutions to ring and overtones on drums. The disks are available in 1 1/2"- and 2 1/4"-diameter sizes and may be used on any type of head. They are self-adhesive and may be easily removed and reused.

Also available is the *Grip-Tite* practice pad. Made of a similar material as the *Eliminators*, the pad self-adheres to a drumhead to soften sound during practice without disturbing the drummer's style or method of play. The pads may be cleaned with soap and water for reuse and are available in a variety of colors.

For drummers seeking to improve the feel of their sticks, Bohning offers *Stik-Grip* drumstick wax. The wax is easily applied to sticks to eliminate slipping. The coating is said to remain tacky even when wet, repelling moisture for "optimal effectiveness between applications." *Stik-Grip* is colorless and odorless and is easily removed with soap and water.

Finally, for marching percussion groups and kit drummers wishing to add visual appeal to their performance, Bohning offers a drumstick cresting kit. The kit includes a cresting machine, a universal-size drumstick chuck, nine paint colors that cure to durable high-gloss finishes, and custom-color mixing jars. Also supplied are a half-pint of lacquer thinner, a thinner squeeze bottle, three camel-hair brushes, a cresting pattern template, and instructions.

The Bohning Company, 7361 North 7 Mile Rd., Lake City, MI

49651-9379, tel: (800) 253-0136, fax: (616) 229-4615.

# LP Mini-Timbales



LP Music Group has added *Mini Timbales* to its line of professional percussion instruments. These miniature versions of LP's full-size *Tito Puente* models feature 6" and 8" chrome-plat-

ed shells, authentic Cuban-style tuning, and a heavy-duty tilting mount with eye-bolt assembly attached to the underside of the shell separator (for quick mounting to any 3/8" rod). They list for \$189.95. LP Music Group, 160 Belmont Ave., Garfield, NJ 07026-2394, tel: (201) 478-6903, fax: (201) 772-3568.

Power Punch P1 Bass Drum Muffling System

The *Power Punch PI* bass drum muffling system from Roc-N-Soc features a set of interchangeable self-adhesive pads, in two different sizes. The largest pad is designed to fit into the bottom of the bass drum; the remaining pads may be used (or not used) at the drummer's discretion to fine-tune the amount of muffling. The rectangular pads are attached anywhere on the inside circumference of the drum shell by means of *Velcro* strips, and may easily be added or removed as necessary in new acoustic environments. Five- and seven-pad sets are available for live or studio applications. Roc-N-Soc, 2511 Asheville Rd., Waynesville, NC 28786, tel: (704) 452-1736, fax: (704) 452-1732

Pad-A-Drum Gig Carpet

The *Pad-A-Drum* carpet features three specially formulated layers designed to lock a kit in place without boltdown hardware. The surface layer grips the kit and holds it in place; the middle pad layer absorbs stress on both the player and the kit's hardware; the bottom rubber layer secures the carpet to the floor. Available in a neutral gray color to work with any kit finish, the carpet's surface is firm but soft to the touch, is claimed to absorb irritating vibrations when the drums are played over bare floors, will not rot when wet, and can be painted with band logos or kit position marks. The carpet rolls up easily for transport and is available in two sizes: 8 1/2'x6' (\$49.95 plus \$11.95 shipping) and 5'x6' (\$34.95 plus \$7.95 shipping). Pad-A-Rug Industries, 21919 Michigan Ave., Dearborn, MI 48124, tel: (800) 4321-PAD, fax: (313) 277-1605.

# Sherpa Electronic Hi-Hat And Ride Cymbal Pads



Canada's Sherpa Enterprises has released their improved SP63H dual-output hi-hat and SP63DTCP dual-trigger ride cymbal pads. The new SP63H now comes with four 1/4" plugs on the back. Two of the plugs are for older MIDI interfaces that do not offer a footswitch plug for operating hi-hat open and closed sounds. (One plug is for open, the other for closed sounds; two inputs on the MIDI interface are required.) The other two plugs on the hi-hat pad are for newer drum units such as the Yamaha TMX and the Alesis D4. One plug is a direct connection to the hi-hat pad's trigger; the other connects

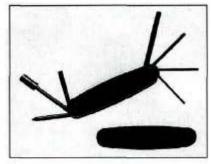
to the footswitch plug of the drum unit or MIDI interface controlling the open and closed hi-hat sounds (as well as giving a pedal sound). This setup requires only one input on the interface, leaving an extra input for crash or ride cymbal pads. The SP63H comes complete with all hardware and mounts onto the player's own hihat stand. It also has a sensitivity boost switch, providing extra "bite" for triggering open and closed sounds with the foot.

The new SP63DTCP ride cymbal pad now has a metal bell on the top allowing for ease of use while playing the bell of the cymbal pad. The pad mounts directly onto all cymbal stands with no extra clamping required. Both the ride and the hi-hat pads offer 8" playing surfaces of high-bounce, soft-touch rubber for playing comfort. Retail price for the hi-hat pad is \$190; the ride pad is priced at \$170. Sherpa Enterprises Inc., in Canada: P.O. Box 556 Station U, Toronto, ON M8Z-5Y9, tel: (416) 251-7509, fax: (416) 251-3625, or in the U.S.: P.O. Box 15271, San Francisco, CA 94115, tel/fax: (415) 282-9738, e-mail: DERRICK@MNUSA.COM

Shelley Scott, professional drummer, percussionist, and producer, is marketing a new cymbal polish and protector. Shelley claims that his polish is "the ultimate for drummers who want their cymbals to shine with original brilliance. It also works extremely well on drum hardware and chrome." The paste-style polish is also said to be "acid-free and environmentally friendly." Shelley's Cymbal Polish, 8575 Morro Rd, Suite D, Atascadero, CA 93422.

# D-Tool All-in-One Drum Tool

The D-Tool is an all-inone drum tool that contains four metric hex keys (to adjust virtually all bass pedals on the market), slotted- and phillips-head screwdrivers, and a drumkey. The tools are fitted into a pocketknife-style case



for convenience. The *D-Tool* has a two-year warranty and a suggested retail price of \$19.95. C&R Guitars, 2140 S. Harvard, Tulsa, OK 74114, tel: (918) 747-1407, fax: (918) 744-5477.

New Visu-Lite Position-Sensing Hi-Hats work on a regular hi-hat stand without any added foot controllers. The plastic cymbals contain the triggers as well as the position sensing devices. The new model is compatible with the Roland TD7 and TD5, KAT controllers, and any other interfaces that use continuous controlling for the hi-hat function. This allows the use of seven or more hi-hat sounds to achieve very realistic hi-hat performance, feel, and technique. The unit conies with or without a bell trigger. Electronic Percussion Systems, 220 6th Ave. S., St. Cloud, MN 56301, tel/fax: (612) 259-1840.

ddy Rich Secrets Videos

Two instructional videos, Secrets Of The World's Greatest Drummer and More Secrets Of The World's Greatest Drummer are available from RTC Enterprises. The videos, presented by drummer/bandleader Dick Cully, offer in-depth analysis of the playing styles of the late Buddy Rich. Both videos have been endorsed by the Buddy Rich Fan Club, the National Drum Association, and "a number of well-respected 'name' drummers." Each ninety-minute video costs \$59.95. RTC Enterprises, 7040 W. Palmetto Park Rd., Suite 2-406, Boca Raton, FL 33433. Credit card orders call (407) 750-0035.

The phone number for Stay Cool Instrument Covers published in the July *Product Close-Up* was incorrect. The correct number is (615) 646-3145.

The address for Silver Fox Percussion published in the Manufacturers Directory of the 1995-96 MD Buyer's Guide should read P.O. Box 60884, Fort Meyers, FL 33906-6884.



# We've Been Saving This Design For Over 100 Years.



Afro Percussion Instruments are proudly distributed in the US exclusively by Pearl Corporation. For more information about any Afro Percussion product see your local Authorized Pearl / Afro dealer or write to; Pearl Corporation, Afro Product Info, 549 Metroplex Dr., Nashville, TN 37211.

State of the art features, the finest natural materials and superb craftsmanship are combined with a design so rich with heritage, it dates back well over one hundred years.

# Introducing Afro Elite Series Congas and Bongos.

Hand crafted to duplicate an original Cuban Conga design from the late 1800's, the exclusive shape, sound and size of this prized instrument provides a legacy that can be seen and heard in every Elite Series Conga and Bongo. To further accentuate its tone, our new Contour Crown extends well past the diameter of the shell, creating a more open sounding drum. All new exclusive highly polished see-thru lacquer finishes and true 24k gold plated hardware provide stunning looks, second to none. The New Elite Series from Afro... as the name implies, a step above the rest.



# Our Masters Custom Gold Has Just

Whether your playing one of our new Masters Custom Gold Series drumsets like the one below, or a favorite kit you've had for years, the snare drum is the center of your sound. Nothing can complement your playing style, your individuality, like a truly great sounding snare drum.

Introducing the snare sound you've been waiting for. The incredible sound you thought only the best players could get. The sound of Masters Series Gold.

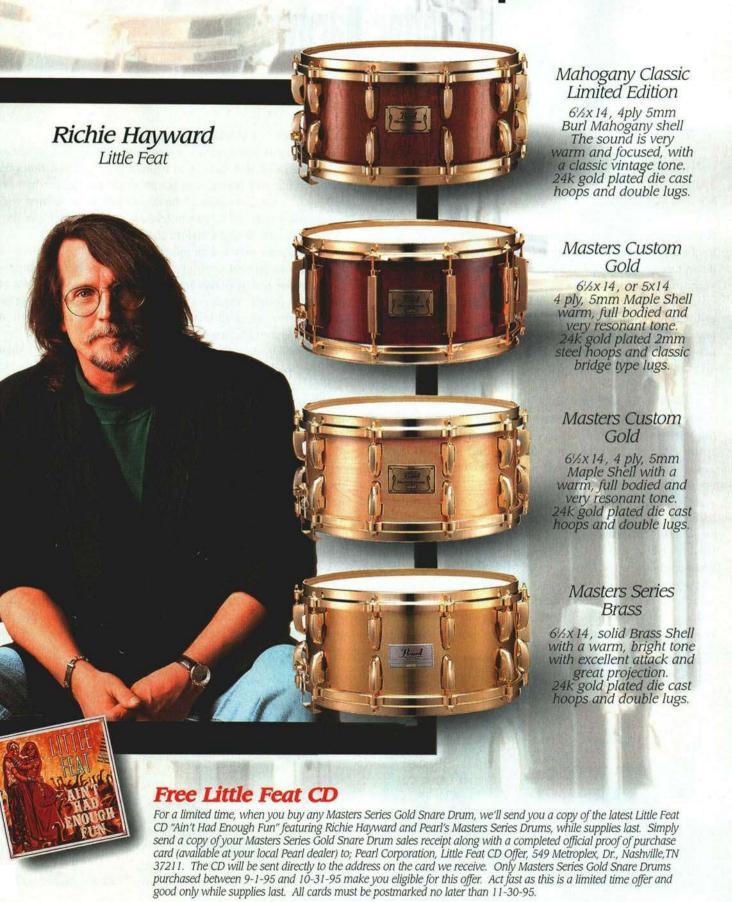
Our new line of Masters Series Gold snare drums offers you a choice of two different fine woods, Maple and Mahogany, plus the powerful sound of classic brass. Our thin, four ply 100% hand selected premium wood shells, with proportional reinforcement rings at both top and bottom, each have their own character and tonal quality to provide the perfect complement for most any style of music and style of play.

The new Masters Series Mahogany
Classic Limited Edition snare drum is Richie
Hayward's favorite. This beautifully finished
natural Burl Mahogany snare drum sounds
as good as it looks. You can hear Richie
playing it every night while on tour with
Little Feat, or better yet we'll send you the
new Little Feat "Ain't Had Enough Fun" CD
free with the purchase of any Masters Series
Gold snare drum. Check out the specifics
below right for more information because
supply is limited, then get ready for a new
snare sound you only dreamed possible.
New Masters Series Gold Snare Drums...
like nothing you've heard before.





# Received Four New Complements.



# Gibraltar Hardware

by Rick Mattingly

# Specialization gives Gibraltar an edge in the hardware department.

Several companies make great drums but don't even bother with hardware. Gibraltar, by contrast, specializes in hardware and doesn't make drums. *MD* has reviewed several drumkits in recent years that came supplied with Gibraltar hardware, but we only reviewed the drums themselves. So now we'll take a look at some of the hardware that many drummers are using with a variety of brands of drums. This is only a sample of the wide range of products that Gibraltar makes, but it should give you an idea of the diversity and the general quality of Gibraltar hardware.

### **Intruder Bass Drum Pedals**

These are Gibraltar's most heavy-duty pedals, and the ones with the most sophisticated features. Pedals are available in both sprocket-drive and cam-drive versions, and both versions are available as double pedals. *MD* received one of each model for review.

First, features they all have in common: *Intruder* pedals are based on the old Camco/Gretsch *Floating Action* design with a single spring that can be adjusted over a fairly wide range of tension. (A nice touch is a set of lock washers that help the spring tension adjustment screws stay put.) Gibraltar has made several improvements to the basic design—notably the individually adjustable beater and footboard angles. Additionally, the screw that secures the hoop clamp is long enough that you can adjust it near where the beater shaft is attached, so you don't have to reach

under the footplate as with most pedals.

The beater is wood with felt over one side for two different striking surfaces, and there is an adjustable weight that slides up and down the shaft (or that can be removed). The beater shaft (as well as the shaft that connects the double pedals) is secured with two drumkey-operated screws instead of just one, which can help prevent accidents during a performance.

The pedals are mounted on solid floor plates that have *Velcro* on the bottom to prevent slipping, and each pedal has two sprung spurs that can also be engaged. (Actually, the right pedal on one of the double pedals was missing its spurs. I assume this was an assembly error, since all of the other pedals had spurs and all of the photos in the Gibraltar catalog showed them.)

The double pedal consists of two pedals connected with a shaft that is adjustable for length on both ends (12" at its shortest; 18" fully extended). A swivel joint on each end of the shaft allows flexible positioning of each pedal. Right out of the box, beater and footboard angles matched, and thanks to the individual beater and footboard angle adjustments, it is easy to keep everything aligned no matter how you like your beaters and footboards angled. The right pedal has a spring on each side (one for each of the beaters). The left pedal has its own spring that can be detached during double-pedal operation or engaged if you wish to use the pedal by itself. For those who sometimes use two bass drums but other times only want one drum with a double pedal, the *Intruder* system makes it easy to use the same pedals for both applications.

Both versions of the *Intruder* pedal use a double chain. On the sprocket-drive version, the chain connects with sprocket teeth, like on a bicycle. On the cam-drive pedal, the chain rests in a felt-lined trough. The feel is virtually identical on each pedal, but the sprocket drive pedal is noisier due to the metal-to-metal contact of



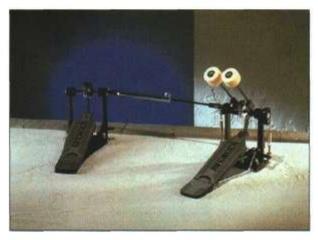


the chain and the teeth. It's not a particularly loud sound, and in many playing situations it would never be heard over the music. But for very soft playing, or in situations where a microphone is placed near the pedal, the cam-drive pedal would be a better choice.

Overall, the *Intruder* pedals feel great, are extremely well made, and have a lot of user-friendly features. Both versions of the *Intruder* single pedal list for \$169.50; *Intruder* double pedals list for \$425.50.

### Avenger Bass Drum Pedals

Avenger bass drum pedals are simpler than the Intruder pedals, but are based on the same Camco/Gretsch design with the single spring. They also have individually adjustable beater and footboard angles. The double chain works in conjunction with the same cam design as the Intruder cam-drive pedals; there are no Avenger sprocket-drive pedals. The support posts are slightly less



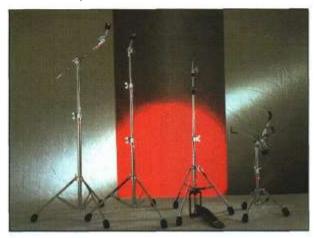
bulky than those on the *Intruder* pedals, but I would still classify them as heavy-duty. The *Avenger* pedal is not mounted on a plate like the *Intruder* pedals (although one can be purchased separately and attached). The hoop mount is a standard design that has a wing screw under the footplate. There are two sprung spurs to prevent creep. The pedal comes with a felt beater.

Gibraltar offers two *Avenger* double pedals: a right-play and a left-play version. Unlike the *Intruder* double pedals, the secondary *Avenger* pedals are not equipped with a spring for independent use. The shaft that connects the two pedals is only adjustable from one side, but it still goes from 12" to 18" and swivels on both ends for flexible positioning. The secondary pedal comes mounted on a plate like the *Intruder* pedals.

The Avenger pedals feature the same smooth action as the *Intruder* pedals and are solidly constructed. The single Avenger pedal lists for \$149.50; each of the double pedals lists for \$415.50—just \$10 less than the *Intruder* double pedals, which have a lot more features.

### JZ Series Stands

Drummers who schlep small kits around for jazz gigs and club dates often complain that most of today's hardware is aimed at rock drummers who abuse their equipment and have roadies to carry it for them. Whatever happened to sturdy but lightweight stands that were easy to carry and held snare drums and cymbals just fine? (I know drummers who prize their '60s-era flat-base Ludwig stands the way some drummers treasure "old K" cymbals made in Istanbul.)



Gibraltar's JZ series will find favor with such drummers, as well as with students (or typical gigging drummers) who are on a budget. All of the stands feature single-braced tripod legs that extend out far enough for stability and that have thick rubber feet. Wing nuts are large for easy tightening, and the height-adjustment mechanisms all have ABS nylon collars that prevent metal-to-metal contact and also provide a snug fit. Yet all JZ stands collapse to very portable sizes.

The JZ06 snare stand is the traditional basket design. It can hold a drum from 10" to 15" in diameter and will go from 20" to 30" high. List price is \$79.50.

The JZ07 hi-hat pedal is a direct-pull design with adjustable spring tension. It is smooth, but when the pedal was released there was a little bit of noise caused by the chain rattling against the footplate. List price is \$99.50.

The JZ09 boom cymbal stand has an 18" boom arm and allows

### WHAT'S HOT

- JZ Series stands finally offer professional performance with low weight
- ATS stands offer the ultimate in positioning flexibility
- state-of-the-art design elements and excellent warranty—at attractive price points

### WHAT'S NOT

 chain linkages on Intruder bass drum and JZ hi-hat pedals can be noisy a cymbal to be placed over 5' high, even when angled over a drumkit. The legs have a wide spread for stability. List price is \$89.50.

The *JZ10* straight cymbal stand has three sections and is about 4 1/2' high when fully extended. The cymbal tilters on this stand and the *JZ09* are geared for a wide variety of angles as well as prevention of slippage. List price is \$79.50.

### 9507NL Hi-Hat Pedal

Gibraltar's top-line hardware is its 9500 series, from which I tested the 9507NL hi-hat pedal. The "NL" stands for "no legs"; it



comes with a clamp for attaching it to a bass drum in a double-bass setup or to a rack system. The pedal features twin springs, each of which has adjustable tension. The pedal is smooth and quiet, and lists for \$164.50. (The 9507 hi-hat with double-braced legs costs \$10 less—go figure.)

### **ATS Stands**

Gibraltar's Advanced Tripod System (ATS) is a patented system by which one of a stand's legs can be adjusted independently of the other two in order to tilt the stand, put one leg at a

different level than the other legs (for instance, one leg on a riser and the other two legs on the floor, or vice-versa), or to simply get one leg out of the way of a leg on another stand in tight, multistand setups. This feature is available on a variety of Gibraltar stands; for review we received a hi-hat stand, a short boom cymbal stand, a double tom stand, a bongo stand, and a throne.

Trying to describe in words exactly how the ATS system is constructed could be difficult, so I'll just stick to the essentials. One leg is independent; the other two are connected. It's not just the one-leg unit that can move, however. The two-leg unit can also be maneuvered. Each unit slides up and down the main shaft in two places: at the top of the leg and at the bottom of the leg brace. Each of those adjustment points is secured with a screw. (Both drumkey-operated screws and wing screws were supplied, so you can use whichever one you prefer.)

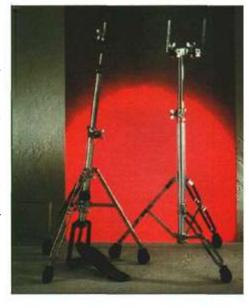
Because of the two adjustment points, there seem to be unlimited ways to position the legs. Fooling with all four adjustment points at once to create extreme arrangements of legs can be aggravating, but once you arrive at your desired arrangement, you can probably leave one of the adjustment points on each leg at a set position and just use the other ones for setup and teardown. (I say "probably" only because there are so many possible ways to

position the legs that you might come up with an arrangement that does require you to loosen all the screws to collapse the legs. But with all of the positions I tried, I was able to secure either the top or bottom adjustment screw on each leg unit and only use the remaining one for teardown.) For a lot of leg arrangements, one would only need to alter one of the leg units, which isn't that big a deal.

One point worth noting about the hi-hat pedal is that the legs do not have quite as much versatility because the pedal unit is in the way. However, the legs do swivel, which can be a big help in multiple-pedal setups. Regarding the drum throne with the *ATS* system, to me that seemed to be the one with the least practical value, since I can't imagine wanting to tilt my throne and I would hope that I wouldn't need to put one of the legs on a different level. And yet, you never know what you'll run into out there in the gigging world, so such a throne might literally save your you-know-what on a given night.

The ATS stands are based on Gibraltar's 9500 series stands,

which are extremely heavy-duty. (See the 9507 hi-hat review above.) Drummers with large setups that involve a lot of drums and stands will appreciate the ability to tilt the ATS stands or to change the angle of the legs. Those who have trouble fitting their kits onto risers will like the option of raising one of the legs. The stands can also be used in the traditional manner, where all the legs



are angled the same way and are at the same height.

List prices for the *ATS* stands we received for review are as follows: *ATS07ML* hi-hat stand with movable leg base—\$159.50; *ATS13* double tom stand—\$144.50; *ATS16* bongo stand—\$129.50; *ATS08* throne—\$155.50; *ATS09S* short boom cymbal stand—\$148.50. (Just for comparison, a 95095 short boom cymbal stand without A75 legs lists for \$134.50.)

### A Final Note

The people at Gibraltar stand behind their stands. All Gibraltar hardware is covered by a three-year warranty on materials and workmanship.

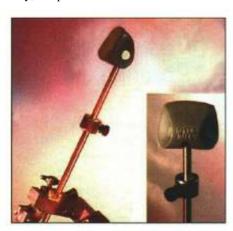
# Specialty Bass Drum Beaters

### by Rick Van Horn

I'm old enough to remember a time when you bought a drumkit and played the bass drum pedal that came with it-period. Over the past twenty years, however, bass drum pedals have become the focus of tremendous player and designer attention, making them specialty items totally separate from drums. And now that specialty pedals are the norm, it's not surprising that specialty beaters for those pedals have followed. Pro-Mark's Self Adjusting Beater (reviewed in MD's November '94 issue) and Tama's Iron Cobra beater (reviewed in the October '94 issue: available as an aftermarket item for non-Tama pedals) are just two of the high-tech approaches to this formerly mundane pedal component. Now you can add the *Master*, from SpeedBall Manufacturing, the *L3D-2*, from Slug Percussion Products, and the Titanium Lightning beater from Bison Drum Co. to the list. Each offers unique characteristics worthy of examination.

### SpeedBall Master

The *Master* espouses the philosophy that "more is more." With that in mind, it offers a large (just under 1 1/2" square), flat impact surface on a very solid cast urethane beater head. In order to make sure that this surface always strikes the drumhead with maximum effect, the beater head is mounted on a self-adjusting swivel axle. All you need to do is put the beater shaft into your pedal and push the beater head against the drumhead to align it on a horizontal axis. From that point the swivel head will make sure that the beater aligns itself on a vertical axis. This is important because different pedals place the beater shaft at different distances from the bass drum head, and unless the beater head can adjust in some way, it's possible for it to come in to the bass drum head at a pro-



nounced angle, rather than flush. This can't happen with the Master, it will strike flush no matter what the head-to-pedal distance might be.

For those who like to personalize the action of their pedals to the utmost, the *Master* is equipped with a solid brass balancing weight on

the hardened-steel beater shaft. This weight can be adjusted by means of a handy thumbscrew (no drumkey needed) and can vary the feel of the beater from moderately powerful to sledge-hammer impact. (Of course, if you prefer a lighter feel, you can remove the weight entirely.) The shaft itself is guaranteed not to bend "even under the roughest foot." I play fairly hard, and the beater certainly felt good and solid under my foot.

In terms of sound, the Master's large striking surface moves a lot of drumhead—and, correspondingly, a lot of air within the bass drum. So you get a deep, solid, punchy sound. But you also get a lot of hard plastic "slap" as the urethane beater surface hits the Mylar head surface. Drummers who like this sort of attack (such as those who already use wood or hard plastic beaters) will enjoy the natural sound of the *Master* beater. Those who like a more mellow impact sound will probably want to add a softening pad (such as felt, moleskin, or other such material) to the drumhead at the point of impact. (I'm informed by SpeedBall that beaters will be available with leather, felt, and rubber contact faces by the time you read this review.)

The Master is a well-constructed item that offers a unique (if one-dimensional) sound along with excellent adjustibility for tailoring the feel of one's pedal. It fits virtually all brands and models of pedals, and comes with a one-year guarantee. It carries a list price of \$24.95. If you can't find one in your local drumshop, contact SpeedBall, 1069 E. Broadway, San Gabriel, CA 91776, tel: (818) 287-7424, fax: (818) 285-1095.

### Slug L3D-2

Actually, this baby's full name is the Slug L3D-2 Dual Axis Centering Bass Drum Beater. But we're just going to call it the L3D-2. Even that designation needs amendment, though, because the beater comes in two versions: the L3D-2SS (with stainless steel shaft) and the L3D-2T (with titanium shaft).

We'll get to those differences in a minute, but let's start with the most unusual feature of these beaters: the "Power Bass Head." Shaped something like a ball-peen hammer and made of a molded plastic composite, the Power Bass Head offers two playing surfaces: a 1 5/16"-diameter flat circular surface and a curved surface about 1/2" square on the opposite side. The flat surface is referred to as a "split disk" because it is bisected by a small strip of felt set into a shallow slot; the curved surface is referred to as the "oval side" (owing to the profile of the beater at that point) and is covered with felt.

The "dual axis" part of the beater's full name refers to the fact that the beater head can swivel 15° on a vertical axis to align itself flush with the drumhead, and can also pivot 180° on a horizontal

axis to allow instant selection of the playing head. (No adjustment of tightening bolts or clamps is needed for this operation.) Just enough "play" has been engineered into this function to allow the beater head to self-align itself on the horizontal axis as well as the vertical, without any risk of its slipping completely away from the head surface you've selected. An internal stop is built in to keep the beater pointed where you want it.

The L3D-2 has no balancing weight to adjust its playing feel, but that feel is definitely affected by

which head surface is selected. It isn't so much that reversing the head changes the balance, but rather that the beater's rebound off the drumhead surface is radically affected. The split-disk surface plows into the

drumhead and spreads its impact out, so it doesn't really "bounce back." The oval head, on the other hand, strikes a glancing blow at a much more focused impact point, and comes off the head very quickly. I liked this particular action very much.

While we're on the subject of playing feel, this is the time to discuss the two types of shafts available on the *L3D-2*. The basic shaft is hardened stainless steel. This type is recommended for hard players and/or those who like to "dig in" to a bass drum head with their pedals. The titanium shaft, on the other hand, offers more flex and resiliency, and gives the pedal a sort of "whipping" action. (Designer Eric Behrenfeld describes it as being the difference between a baseball bat [the steel shaft] and a golf club [the titanium shaft]. It's recommended for those who want to maximize speed and rebound as opposed to pure power. (I must say I found the difference subtle in the brief time I was able to test the beaters, but it was noticeable.) In either material the shafts are minutely tapered to strengthen them and add weight at the beater end while allowing them to fit into virtually any pedal at the mounting end.

In terms of sound, the split-disk head created a hard, slappy, punchy sound from my bass drum. Lots of volume, and lots of attack. The oval head, on the other hand, gave a more pointed and focused sound, with what I perceived as a bit more depth. (It may have been that the felt surface of the oval head softened the attack sound just enough to let me *hear* more of the drum's depth.) While I preferred the second sound over the first, I liked the fact that I had an instantaneous choice at my fingertips; you never know when you may want to vary your bass drum sound for the sake of a different room or even just a different song.

The Slug *L3D-2* is available in three colors: black or green (for the stainless steel-shaft version, priced at \$34.95) and white (for the titanium-shaft version, priced at \$79.95). It's machined with no nuts or bolts to loosen or fall off, and it comes with a three-year

warranty. Check it out at your drumshop, or contact Slug Percussion Products, P.O. Box 578306, Chicago, IL 60657-8306, (312) 432-0553.

### **Bison Titanium Lightning**

Perhaps the most "traditional" of the specialty beaters examined here, the Bison Titanium Lightning offers standard felt or wood beater heads in an interchangeable, screw-on design. But the shaft is different from that of any "traditional" beater. It's made of aircraft-grade titanium, specially treated for improved rebound and reduced foot fatigue. Designer Mitch Greenberg modestly claims that this beater is "the only product on the market that you can simply buy that will improve your ability to play the drums." He also told us that the only way to really tell that the new beater has enhanced one's playing is to try it for a couple of weeks and then go back to one's old one. So that's what I did-and he was correct. The feel of the Titanium Lightning is more resilient and "springy" than any other beater I've played. (Its shaft is minutely smaller in diameter than that of the Slug titanium beater, and does not appear to be tapered, which may account for the difference in resilience between the two.)

Now, whether or not the *Titanium Lightning's* "springy" feel will suit you is a question that you must determine according to your playing style and requirements. As I said earlier, I hit fairly hard—but not hard enough to have ever broken a beater shaft. So I don't think I would have a problem with the Bison beater in that regard. And I did appreciate the rebound action when I was playing in lighter situations calling for a heel-down technique. On the other hand, those who really stomp their pedals into the ground might be more concerned with shaft durability than with shaft

flexibility, in which case this might not be the perfect beater for them. But it certainly does what it claims to do, so take that into consideration and make your choice.

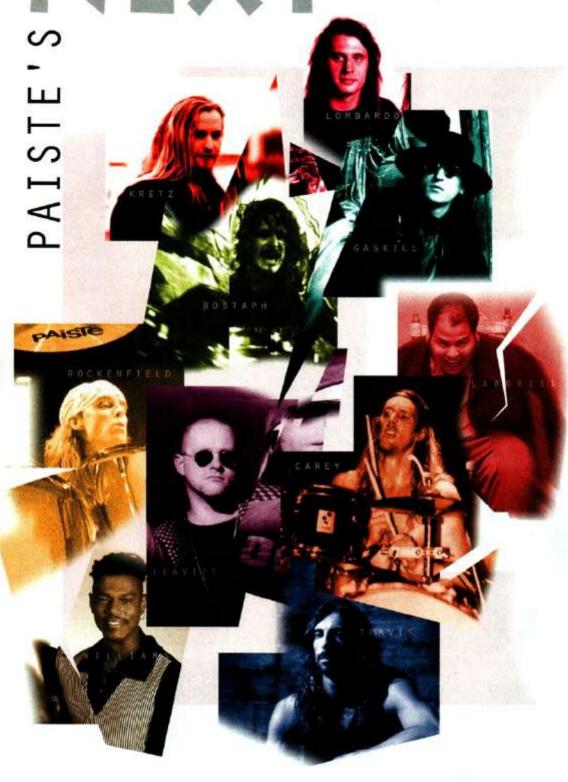
The sound qualities of the *Titanium Lightning* are really not an issue here, since it features interchangeable heads of traditional, familiar materials. (The felt-headed version sounds like a felt



beater should; the wood-headed version sounds like a wood beater should.) The big feature here is the *action* the beater provides. If that action appeals to you, check out the *Titanium Lightning* beater at your local shop, or contact Bison Drum Co., 109 N. Milwaukee Ave., Wheeling, IL 60090, (708) 459-1255. The beater lists for \$49.95.



# GENERATION





To get free Paiste literature and stickers or to get any Paiste artist's setup, please call 800/472-4783 or write Paiste America, 460 Atlas Street, Brea, CA 92621, USA. Fax +1-714/671-5869

SCOTT ROCKENFIELD QUEENSRŸCHE ERIC KRETZ STONE TEMPLE PILOTS PAUL BOSTAPH SLAYER JERRY GASKILL KINGS X DANNY CAREY TOOL PHIL LEAVITT dada PHILLIP RHODES GIN BLOSSOMS CHARLIE QUINTANA CRACKER LINDA MCDONALD PHANTOM BLUE SCOTT TRAVIS FIGHT DAVE LOMBARDO GRIP, INC. STEVE WILLIAMS DIGABLE PLANETS ABE LABORIEL JR. SEAL JIM SHAPIRO VERUCA SALT JOEY CASTILLO DANZIG BRIAN DOHERTY THEY MIGHT BE GIANTS ROY STALEY GREEN JELLY BRIAN MACLEOD SHERYL CROW JOHNNY KELLY TYPE O NEGATIVE JIM HAMILTON BOYZ II MEN DAVID SILVERIA KORN SCOTT CARNEGHI GRETA BRAD ROBERTS GWAR CHRIS TRUJILLO THE BLACK CROWES ASH SOOD SARAH MCLACHLAN JOHNNY FAY THE TRAGICALLY HIP JOEY GOLD LOVE / HATE JEEP MACNICHOL THE SAMPLES

# FESTIVAL WEEKEND'95

the biggest and best ever-Modern Drummer says thanks to:

### **Our Artists:**

Gregg Bissonette & the Mustard Seeds, Kenwood Dennard (and his Meta Rhythmic Troupe), Peter Erskine (and Marc Johnson and Alan Pasqua), Rayford Griffin, Stephen Perkins, Mike Portnoy, Steve Smith, Alan White, Hip Pickles, and the LP Latin Percussion Ensemble (Bobby Allende, Marc Quiñones, Manny Resto, and Tony Cintron)

### **Our Sponsors:**

Drum Workshop, Evans
Drumheads, LP Music Group,
Ludwig Drums, Mapex Drums,
Paiste Cymbals, Pearl Drums,
Pro-Mark Drumsticks, Sabian
Cymbals, Shure Microphones,
Slingerland Drums, Sonor
Drums, Starclassic Drums,
Technics Musical Instruments,
Vic Firth Drumsticks, Yamaha
Drums, and Zildjian Cymbals

# And Our Supporters:

Beato USA, DCI Video, House
Ear Institute, Joe Porcaro
Percussion Covers, Percussive
Arts Society, PureCussion, Inc.,
Regal Tip Drumsticks, Remo,
Inc., Rhythm Tech, Sam Ash
Music, Warner Bros.
Publications, and XL Specialty
Percussion

## We couldn't have done it without you!



or today's drummer the true ride cymbal has one purpose and one purpose only: to create a sound that unmistakably establishes the style, dynamic level and speed at which time travels.

So, in order to fill this special need, UFIP Ride
Cymbals are "Earcreated"
to achieve a clear rhythmic
definition. This unique
process naturally focuses
the clarity of attack and
controls the build-up of
overtones by preselecting

castings with greater surface tension and a more pronounced bell and then lathing and hammering to meet specific taper and profile requirements.

This is why (III) Rides can provide whatever you need to take your music where ever you want it to go. Wet, dry, dark, bright, subtle or penetrating—any way you choose to describe them—(IFI) Ride Cymbals are available in an incredibly wide yet always

articulate range of weights, sizes and sounds including the powerful Experience Bionic Heavy Ride, the warm Natural Regular Ride, the arid Rough Flat Ride and the versatile Class Medium Ride.

Take a trip on a UFP at your local drum dealer and discover how the Ride of your life can put you firmly in the driver's seat. Just play what you like.

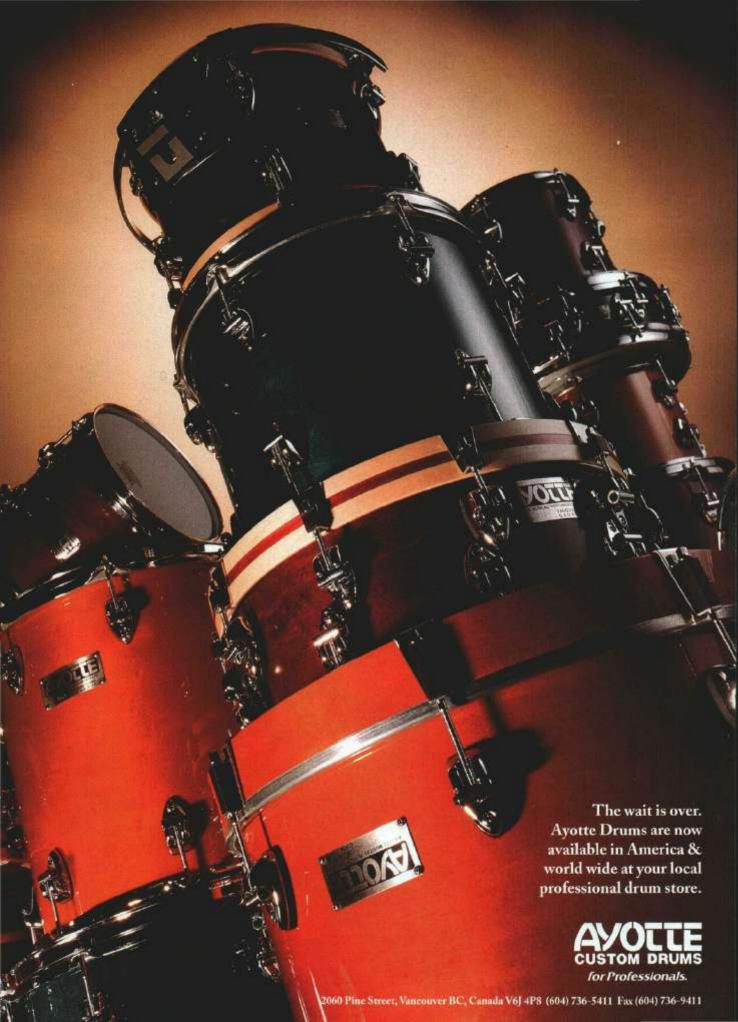


exclusive U.S. distributor

Drum Workshop, Inc. • 101 Bernoulli Circle • Oxnard, CA 93030 • Tel (805) +85-8999 • Fax (805) +85-1334

LIFT International • Theaterstrasse + 5 • 30159 Hannover • GERMANY







### Little Feat's

# Richie

No Stopping Now

### By Robyn Flans and William F. Miller

ichie Hayward is like a kid in a candy store. A new Little Feat record (with some typically killer drum tracks), a new bandmember, and a scheduled tour all have him pretty excited. It's clear that even after twenty-five years as a member of Little Feat—a truly great band— Richie's passion for drums and music has not let up.

Richie's drumming passion began in Ames, Iowa at the age of three. He recalls mowing lawns and shoveling rocks at age eleven so he could buy a \$150

Montgomery Ward drumset. While Richie had a total of only three months of instruction at the age of twelve, he strongly recommends tutelage. He stresses that his lack thereof was not from desire, but rather from the shortage of good teachers in his area.

Richie moved to L.A. when he was nineteen, and shortly thereafter, in 1966, answered an ad in the Free Press that said, "Drummer wanted must be freaky." It turned out to be from Lowell George, who was in a band called the Factory, a typical '60s bell-bottom-and-sandals group. A couple of years later, Little Feat was born.

After the many trials and tribulations, hard times, and iubilant events in what Richie calls his "musical adventure," it is no surprise that Hayward is currently the subject of a book by Rick Gratton and Maureen Brown. And with the recent release of Ain't Had Enough Fun, Little Feat's newest disc, he's feeling renewed and refreshed. The music sounds like a street party, with Richie on drums, conducting the fun.

Photos By Aldo Mauro

**MD:** You have a very definite style with Little Feat. Can you describe that style and where it came from?

RH: My style has grown with the band. It started out heavily influenced by blues, rock 'n' roll, and jazz. Then it got more specific as I got into other kinds of American folk music and other roots music. I discovered New Orleans along the way, and that made a *big* difference; it loosened me up. I guess I'm a result of everything I've heard and how the band has grown in response to all our influences, which are diverse. That's what makes Little Feat an interesting band. But my playing is just a combination of all the styles I ever heard. I picked up a little of this and that and mish-mashed it all together.

**MD:** Are there particular drummers who influenced you along the way?

**RH:** The first drummer who turned my head was Sonny Payne, who was with Basie. It was on some hokey black & white TV show, but I was mesmerized. The way he moved was hypnotic, energetic. Playing the drums became a passion for me right then.

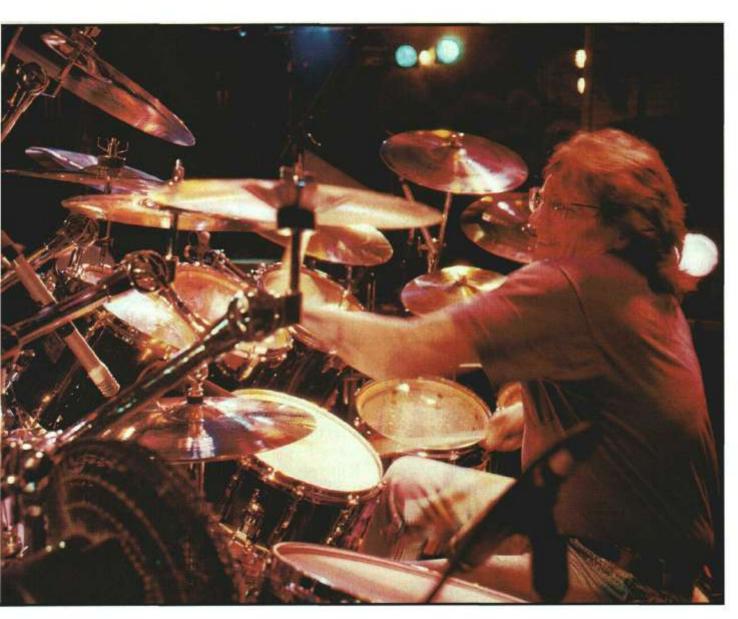
Everyone I've ever seen has taught me something-whether

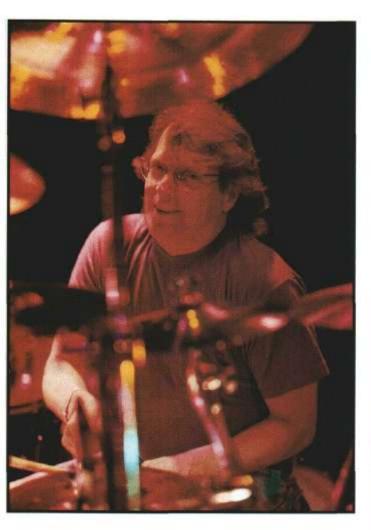
it's what *to* do or what *not* to do. Sonny impressed me a lot with his passion for the instrument. Other drummers along the line were some of those almost anonymous blues drummers on those old records by people like Muddy Waters and Howlin' Wolf. Then, of course, all the jazz monsters like Tony Williams, Elvin Jones, Max Roach, and Art Blakey. I wasn't really that moved by rock 'n' roll drumming until the mid-'60s, which is when it got interesting. People like Zig Modeliste, Jim Keltner, and Jeff Porcaro always inspired me.

**MD:** You said your style evolved with the band, and you've mentioned in the past that Lowell George sort of directed and shaped your playing.

**RH:** In a way, yes. He helped a lot for sure. He would describe a basic feel he wanted to the point where I would get started on an idea—*then* he would suggest something to change it to make it more like what he had in mind. I would take it from there and try to put all these ideas into some kind of coherent thing, and then improvise on it. I always tried to sneak my fills in.

One of the things I do a lot are the fills I play between my left





hand and right foot, instead of breaking up the whole feel and doing a fill like it's separate from the groove. That started happening mainly because Lowell kept telling me not to do fills, because he wanted to keep the feel. The only way I could sneak in the fills that I felt were necessary to progress the tune was by doing things with my left hand and right foot. That way the groove didn't get completely broken. It turned into something I thought was cool, so I worked it out from there. I'm still trying to work it out. [laughs]

MD: What is your concept of using the bass drum within grooves and fills?

RH: I always thought the bass drum wasn't just the timekeeper-it's another part of the instrument. I like the way it feels to use the bass drum as a tom. It expands what you can do with the kit as far as textures go. What I practice are various forms of paradiddles between my left hand and right foot and other combinations of things. It's really combinations of one's, two's, and three's between the left hand and right foot. I would try all kinds of interplay between the two, and that turned into a whole other bass drum technique. I think it's important to kick with the bass a lot, but then it's also interesting to do little flurries around the bass line—within the groove—where you're not breaking the ride with your right hand, but doing little fills with your left hand and right foot on different drums.

**MD**: The parts in the Little Feat songs seem simple, but at the same time they seem intricately worked out.

RH: That's true. It evolves to that, within certain parameters. I always leave myself a lot of room to change and experiment, but the basic part is separately worked out for that tune and the way the guys play that tune. Every night we play the songs a little different. It's interesting to come up with a drum part that is unique as opposed to "drum beat number four."

MD: How did some of the songs on the new album get worked out within the band?

RH: Whoever wrote the particular song would usually come in with a demo tape that had some sort of drum machine pattern and a basic skeleton of a tune. Then we would all start to play it. As each of us separately develops our parts, we listen to what the other guys are doing and we adjust our parts a little bit accordingly. We've been working together for so long that this just nat-

# Richie's Kit G

**Drumset:** Pearl *Masters* Custom series in Emerald Mist finish

A. 3 1/2x 14 Free Floating wood piccolo

B. 6 1/2 x14 Mahogany Classic Limited Edition snare

C. 10 x 10 tom

D. 10 x 12 tom

E. 11 x 13 tom

F. 12 x 14 tom

G. 14 x 16 tom

H. 18 x 22 bass drum

Hardware: Pearl. including an older model rack

system

Sticks: Pro-Mark 747 oak

with wood tip

Electronics: three fans

Cvmbals: Sabian

1. 14" AA hi-hats

2. 10" AA Mini Chinese

3. 10" AA splash

4. 20" Chinese

5. 12" splash

6. 18" AA crash

7. 16" El Sabor

8. 21" AA medium ride (Brilliant)

9. 18" El Sabor

10. 14" Fusion hi-hats

11. 20" AA Chinese

Heads: Remo coated Ambassador snare batter. Ambassador snare-side head, clear Ambassadors on tops and bottoms of toms, Powerstroke 3 on bass drum (with DW pillow for muffling)

urally happens, and each song develops its own little thing that makes it a little different. As everyone works it out, it kind of grows up. A lot of times I've lamented the fact that we didn't play the songs on the road before we recorded them, because they often turn into something much better on the road.

**MD**: Has the process changed over the years?

RH: We've grown up in that we don't need to rehearse as many

times as we used to. The level of musicianship has risen quite a bit since 1971.

**MD**: Again, Lowell was such a dominant force....

**RH**: On his tunes he was. If someone else had a song, he would have suggestions, but it wasn't direction with a capital D. We miss him, of course [George passed away in 1979], but we get along a lot better now. Maybe we've come to respect each other

### Stars On Richie

Richie Hayward's drumming influence has been felt far and wide. That grooving, quirky, and brilliantly left-turn playing style of his has affected many drummers, including several "name" players. Here are a few who kindly offered their feelings about Richie and his playing.

#### Rod Morgenstein

"Back in 1981 the Dregs did a co-headlining tour with Little Feat, which was right after Lowell George's death. It was during that time that I became a really big fan of Richie.

"The thing that stands out to me about Richie is that he is a natural. There are a lot of phenomenal drummers out there, but often when you hear drummers you can tell that they really worked hard to get to where they got—a lot of shedding, locking the door and giving up a lot of their lives. Richie, to me, is one of those guys who never had to do that. He just sat down at a set of drums and started playing.

"You can teach somebody everything as far as technique goes, but you can really only teach 'feel' to a certain point. There has to be a certain amount of natural talent. That's what makes Richie spectacular. There's something in his touch that is really special, and it's something that has always stood out in my memory.

"I specifically remember one night when we were performing on Long Island. I was in the dressing room, sitting with my practice pad as I always do, warming up for at least an hour before the show. Richie came in, looked at me, and asked, 'How can you do that? I can't warm up. I just can't sit down and do that,' which made it that much more amazing that he plays the way he does. And it's not all just feel-good music—he has great technique and some really interesting licks. Richie's just naturally gifted, and basically, I hate people like him." [laughs]



#### Jim Keltner

"Richie first came to my attention on the first Ry Cooder album, the one with with the Airstream trailer on it. The drumming on that record knocked me out, and I remember Ringo saying he felt the same way. What I liked about Richie's playing on that album was that he left so much space—everything he played just made sense. There was no wasted effort. His playing on that album helped shape the way I approached my future playing with Ry."

#### Chad Smith

"I got into Little Feat in '86 when the Chili Peppers were rehearsing at a place called the Alley in a room that was dedicated to Lowell George. There was a heavy Little Feat vibe. That's when I started to appreciate his playing.

"Then we played a gig with Little Feat in Austin, Texas, where I got to watch Richie. What impressed me was how he played with such power and finesse, but did it in a totally relaxed way—almost like he was reading the paper. There was no wasted energy. He was focused and played some really funky stuff. His movements were very thrifty and his unorthodox style was very cool.

"Afterwards, when I went to their trailer to tell him I thought he was great, what impressed me, again, was how humble, modest, and unassuming he was. I thought, This guy is an amazing, legendary drummer, and when some young punk kid comes up to him, he's still really modest and humble—very cool."



#### Vinnie Colaiuta

"Richie plays some really different things—stuff you wouldn't necessarily expect in that context. I remember the tune 'A Day At The Dog Races.' The drumming on that one really tripped me out. It particularly illustrates what attracted me to his playing—that individual sound working within the context of the band. He was stretching. Richie can really play."

more and realize how important each of us is to the whole picture. We're thinking more of the big picture, rather than just reacting to the heat of the moment. So where one of us used to flair up about a certain part, now we'll bite our tongues and realize it wasn't necessary anyway; let's get down to what really matters.

MD: Through the years, your setup has changed quite a bit.

RH: It's gotten bigger.

**MD**: Why do you add particular pieces?

RH: I'll add something for more choices in texture in the sound. The notes you play is one thing—the sounds you play is another. The more choices you have for different kinds of sounds, the more you can make it interesting. You don't necessarily have to pound everything all the time. The second hi-hat came from an experiment when we were working out "Hate To Lose Your Lovin'." Now the second hi-hat has become part of the kit because we're always going to do that song. I enjoy the second hi-hat, but I only use it on a couple of songs. I try to carefully pick my spots.

I have found that splash cymbals are a really interesting color,

where you can keep the groove going and hit a couple of those things to kind of announce the change from verse to chorus or verse to bridge, without making a *great* announcement. They're handy little things. Two, three, or four of them make for different tones, instead of just one that you can only do the same thing with.

MD: It seems that your cymbals are clamped down.

**RH**: The ride is the only one I really clamp down. The others I clamp a little bit so that the edge of the cymbal will move about four inches.

MD: How does that affect you?

RH: If your cymbals are moving around too much after you've hit them you never get the part of the stick on the part of the cymbal you want. It's tougher to be consistent and you have to sort of aim. I don't like to have to even look at my kit. I like my cymbals to be right where they're supposed to be when I hit them. You can hit them two or three times quickly and they're not going to move away from you.

**MD**: Does it affect the sound?

RH: Not that much.



# PEDALS ARE

Dependability and a legendary feel plus a wide choice of models, drive systems, upgrades and options— DW Pedals are the easy choice because, no matter which one you pick, as long as you choose a DW you can be sure you've made the right choice.

A CHOICE OF 3 MODELS

• Deta - The patented DELTA Tri-Bearing System provides the optimum in strength, smoothness and adjustability.

Standard - Pedal Plates and Heavy Duty Hinges along with many other

advances offer peak performance in any playing situation.

 Original - American-made quality and player proven features give beginners and professionals a full choice of reliable yet expandable pedals.

A CHOICE OF 3 DRIVE SYSTEMS

· Accelerator - Off-Set Chain & Sprocket is recommended for situa-

tions that require increased speed and sensitivity.
• Turbo - Center Chain & Sprocket provides a solid, powerful,

direct feel and response.

• Nulon Strap - Off-Set Strap & Cam combines classic balance and floating feel-making it a favorite of both traditional and contemporary players.

A CHOICE OF UPGRADES & OPTIONS

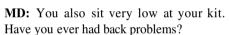
· Upgrade Kits let you step up to a Delta model or modify the feel and action of any pedal to suit the way you play.

DW's Custom Options include Twin-Springs. Wide Footboard Adapters and Toe Stops as well as a variety of Wood, Felt and Synthetic Beaters.

All DW 5000 Series Bass Drum Pedals are made in USA and covered by a 5-Year Limited Warranty. Shown at right:DW 5000AH and 5002AH Single and Double Delta Accelerator Bass Drum Pedals.

"Quality, not quantity."

Drum Workshop, Inc. • IOI Bernoulli Circle • Oxnard, CA 93030 • USA To receive the latest DW catalogs and product literature send \$5 for postage & handling.



RH: Never. I like to sit low because my center of gravity is lower and when both legs are moving all the time, if I'm pushed up higher, I tend to wobble. I don't feel as secure sitting higher. For me, everything I do comes from the solar plexus area-the center of my chest-and I find that the lower I am, within reason, the more stable that is.

MD: Did you always sit so low?

RH: I've come down over the years. I used to sit up high because I thought that was how you were supposed to do it, since I saw all these old jazz guys sitting up tall. But I play a lot harder than the jazz guys.

The first time I sat at Jeff Porcaro's drums, he was sitting way down and I thought, "This is low," but after I played them for a while, I thought it felt great. So it's Jeffs fault! [laughs] I would think if you're playing straight out from your chest, arm level, you would have less back problems than if you were hunched over the drums, sitting high and playing down all the time. I've been playing for forty-one years and I've never had a problem. I set

### DixieStickin'

Here are the albums Richie lists as the ones most representative of his drumming...

Artist

Little Feat Little Feat

**Buddy Guy** 

Little Feat

Robert Plant

Robert Palmer Little Feat

Buddy Guy

Album Title

Waiting For Columbus Ain't Had Enough Fun Damn Right I Got The Blues

Let It Roll

Shaken 'N' Stirred Pressure Drop

Dixie Chicken Feels Like Rain

...and here are the ones he listens to most for inspiration.

Artist

Miles Davis Peter Gabriel

Jimi Hendrix Jimi Hendrix

The Meters Rolling Stones Album Title

Sketches Of Spain

So Are You Experienced

> Electric Ladyland anv

Beggars Banquet

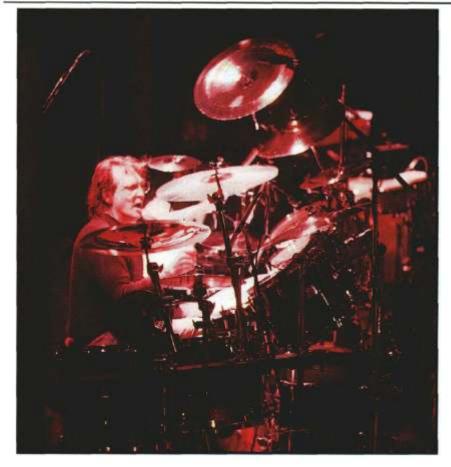
Drummer

Philly Joe Jones Manu Katche

Mitch Mitchell Mitch Mitchell

Zigaboo Modeliste Charlie Watts





up my kit to get the most with the least effort, so everything is in a very comfortable place; things are all carefully placed. I don't have to stretch to get to anything.

MD: Does your road kit differ from your recording setup?

RH: Not for Little Feat. I record with the whole road kit for Little Feat, except I'm usually armed with fourteen or fifteen snare drums and some different cymbal setups for different songs. That gives the songs unique identities. When I go in with other people, I usually use less stuff.

MD: You also sing with the group. What kind of vocal mic' do you use?

RH: I'm still researching that. I'm using a Shure mic' that sits on a boom. I have trouble with long mic's because my sticks are flying through that area and I hit them all the time. I even hit the little one I'm using now. I don't like headsets because the mic' is always right there and I make a lot of noises when I'm playing, a lot of grunts and groans and sometimes just plain primal screams. [laughs]

MD: Another challenge of playing with Little Feat must be in working with a relatively large band—seven people. Do you



Tito Puente

Carlos "Patato" Valdez

Giovanni Hidalgo

Marc Quiñones

Alex Acuña



Dennis Chambers

Chad Smith

Rob Affuso

Chris Trujillo

Matt Sorum



Tico Torres

Mike Portney

Vicki Randle

Bobby Allende

Richie Gajate Garcia



Joey Heredia

Liberty De Vitto

Walfredo Reyes Jr.

David Garibaldi

Peter Erskine



Ron Powell



Luis Conte



Raul Rekow



Karl Perazzo

į



# What the best players play.™

OVER 30 YEARS OF LEADERSHIP IN PERCUSSION

For a copy of the all new 1995 LP\* Catalog, send \$3.00 to: LP Music Group, Dept. 744, 160 Belmont Ave., Garfield, NJ 07026 or call: 800-526-0508 have any tips for playing with a large group?

RH: Coexistence is very important. You have to listen when someone speaks. Think about what they're saying and what they're playing and try to keep your mind open. It's really important to pay attention.

MD: There's a lot of music flying around the stage. Is there something particular you're usually focusing on?

RH: That changes from moment to moment. That's why I say it's important for me to listen really hard to what's going on with the other bandmembers. There are core instruments at certain times in a song that are really imperative to tie the groove together. The bass, drums, and percussion will always be the bottom, but there are other instruments that enhance the groove, which will be changing from song to song, part to part.

Other than just playing the groove, I like to kick with the soloist too. Once you get that thing going with whomever is playing the feel, I think it's really cool for the drums to strike out a little bit and go off with the soloist, as well as keeping it together with the percussion and bass. I got a lot of that from Mitch Mitchell because he was really able to go out with Jimi and still stay down there.

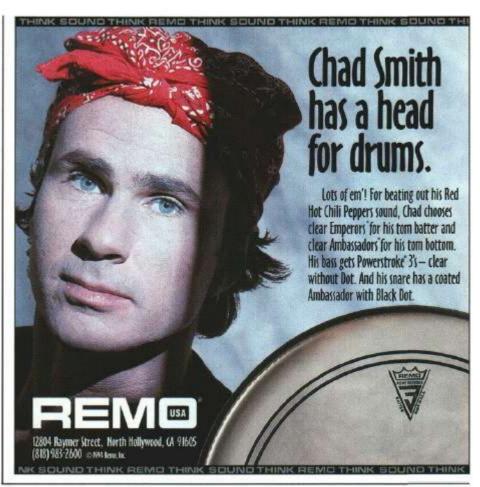
MD: Does the percussionist give you the chance to express more?

**RH**: Definitely. Kenny [Gradney, bass] and Sam [Clayton, percussion] are really perfect for me. They like to play it really down the middle, and I like to mess around. [laughs] I love my job.

**MD**: Do you ever go too far out on a limb? RH: Oh yes. The limb breaks! I've learned to recover fast, and hopefully do so as invisibly as I can. Sometimes you have to just suspend all action for a second, listen, and then come back in as if it were on pur-

**MD**: Does that scare you?

RH: I have a lot of respect for the edge. One of my main rules is don't practice on the gig. I've learned that the hard way. I have to know my limits, although I'm still always pushing just a little bit. You don't want to play it too safe either. You have to strike a balance. It's great to take chances, and a lot of my favorite licks were discovered by being so far out in trouble that some accident happened that sounded cool. MD: How does one play "Dixie Chicken"



every night and keep it exciting for so many years?

RH: We change the arrangement a little bit every year, and we never do it exactly the same twice, especially in the solo parts. What makes it exciting for me is that I never know what Billy [Payne, keyboards] is going to do in his solo, and it's fun to try to follow it. Sometimes he goes to Venus, sometimes it's Mars. That's a challenge. Paul [Barrere, guitar] is the same way.

MD: There must be pros and cons to working with the same musicians for so long.

RH: You can get insular. You can get to the point where you don't grow anymore. One of the benefits of this band is that we all play with other people when we're not working together, so we're always getting fresh ideas and input from other musicians. Everyone in the band is always looking to grow, and I think that all shows in the music. You have to allow all sorts of outside influences, otherwise you'll turn into your grandparents.

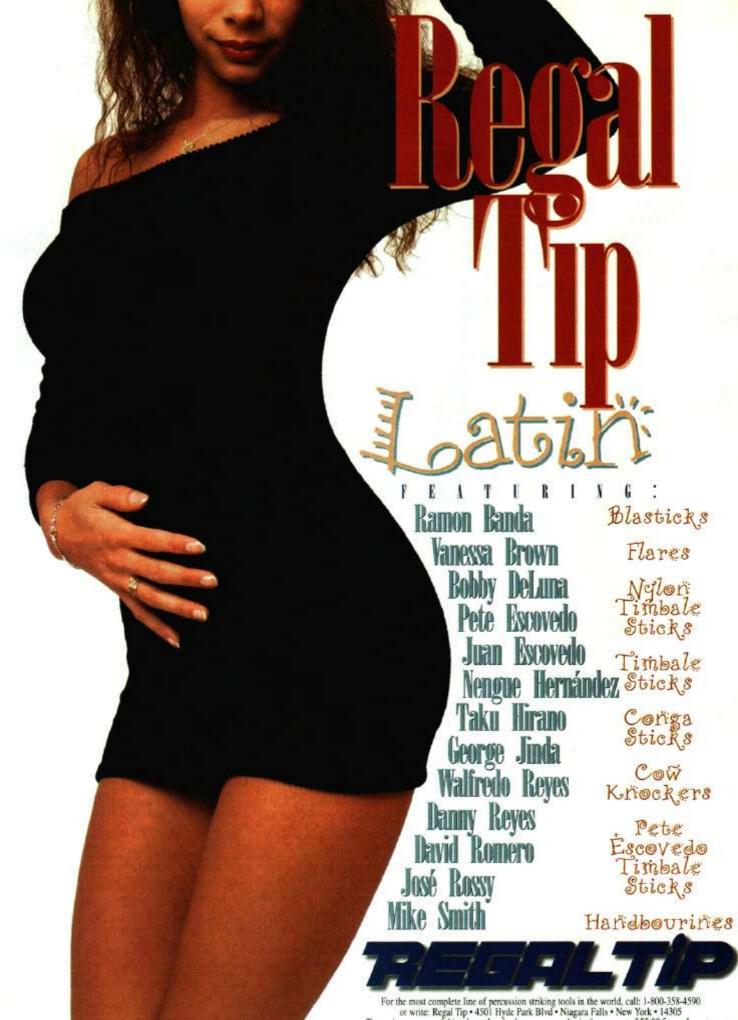
MD: Little Feat recently added a female vocalist, Shaun Murphy. How has that challenged or affected the way you play?

**RH:** It definitely gave the band a tune-up. It's a whole new direction and approach. I think Shaun's really exciting. She's more R&B, blues, and rock rooted than Craig [Fuller, former vocalist] was. He always leaned a little more toward country. Shaun has this knife edge to her performances that's really exciting. As a person she's added a whole spiritual uplift to the band as well.

MD: There's a real urgency and excitement to the new album.

RH: That's how we feel now. The new material is great, and it's the most fun I've had in a long time. It's more up my alley. It's exciting to play, and the band is having a great time with it.

The new album is almost a live album in the way that we recorded it. Most of the instruments, including the vocals and the solos, were recorded at the same time. There are just a few keyboard overdubs that Billy couldn't do because he only has two hands. Unlike a lot of our other records, it wasn't cut in a real L.A. studio fashion, where a couple of core instruments cut the track and then everybody sweetens



it up.

**MD:** Are there songs on there that you're particularly proud of?

RH: I'm real proud of the whole thing, but there are some I am particularly fond of playing. I really like "Driving Blind." It's really fun and has a great drum part. I tried to find a basic pattern for it that was eight bars long and didn't repeat itself, something that I could basically repeat throughout the song and embellish on in subtle ways. "Cadillac Hotel" is a good return to the old funky Feat stuff. That's really fun to play. It has the half-beat shuffle thing going for it, which is fun to play. "Romance Without Finance" and "Cajun Rage" are real New Orleans rooted stuff, and that's always fun to do. You never have to do it exactly the same way twice.

I'm very fond of "Borderline Blues," because it was written for [artist] Neon Park, who passed away last year. He died of Lou Gehrig's disease and he hadn't been able to paint for the last four years. The last painting he was able to do was specifically for our record Representing The Mambo. The new record is in memory of him, but that song in particular was written for him, which is why it is different from the rest of the record. It's much more somber. The drum part is a combination of the cymbalage that was on "Silver Screen" from the Mambo record and a Peter Gabriel approach for the chorus—no cymbals. I simplified what Manu does with Peter, but I like the way he can establish a really exciting feel with just a tom/snare kind of thing. I can't play like Manu, so I did my own version.

MD: Of your whole body of work with Little Feat, can you tell us three tracks that would represent who you are within this band?

RH: I'm real proud of "The Fan." That was probably the most difficult thing I've ever done. Lowell wrote that song in 1971, and we tried for three albums to record it. but it was so difficult we couldn't play it. We would go into the studio and almost get it, but it wasn't quite right. There are only two bars of four in the whole song, and it switches time signatures. Then we finally did it live and figured that was the way we could do it. Trying for four years on the song helped us to finally get it. It turned into something. It was really fun to play and it took us to new places every time we



**MD:** Do you remember how your part came about, other than just playing with the rest of the guys?

**RH:** A lot of it had to do with playing with the rest of the band, for sure. One of the challenging aspects of the song was playing the fast 7/8 feel and improvising on it under the solo. There's one phrase in ten and a couple in what sounds like eight, but it's really sixteen chopped up into different segments. It got real interesting.

"Cadillac Hotel" on the new record is really what Little Feat is all about. It has that "Rock And Roll Doctor," "Dixie Chicken" kind of feel. When Billy brought it into rehearsal, it was like putting on a comfortable old pair of shoes, but that still had a shine on them. It's not derivative enough of our old stuff to be the same old baked potato-at least we hope not, anyway.

Other tunes that represent us could be either "Rock And Roll Doctor" or "Fat Man In The Bathtub." They were important stepping stones in my growth because I got to learn different ways to play 4/4 time,

different ways to enjoy a backbeat. "Fat Man" was one of my first experiments in second line. It began with that straight Bo Diddley thing you hear in the intro, and through the course of the tune, it changes feel about six times. They're all at the same tempo, but they feel completely different.

**MD**: How do you accomplish that?

RH: I don't do that alone. The guys all have to be there to help me. I'm thinking about what everyone else is playing and how I can be there with them and tie it together. The big question for me is how can I be as creative as possible without overplaying? That's been one of my demons over the years.

I think of all sorts of different things while I'm performing a song. Then I have to sort out what to play. It's like when you're trying to talk in front of your parents without cussing-you have to censor what you're saying. That's kind of what I have to do when I play, so it's good if I play about one out of every three or four ideas I get.

**MD:** Are there other pivotal tracks?

RH: I like "Mercenary Territory" from

### WORD OF ADVICE TO WORKING DRUMMERS EVERYWHERE.

### LIGHTEN UP!

he heavy lifting associated with heavy-duty hardware has just become a thing of the past.

Presenting the JZ Series Stands from Gibraltare.

These stands mean business. Their lightweight steel construction and low-mass design offer the rock-solid stability normally associated with double-braced hardware.

And though the JZ Series are surprisingly affordable, they're built with the same professional features you've come to expect from

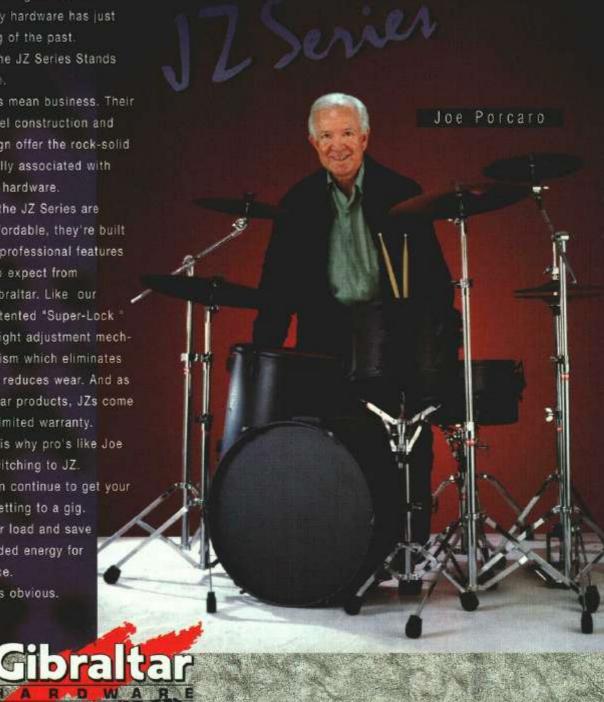
Gibraltar, Like our patented "Super-Lock height adjustment mechanism which eliminates

movement and reduces wear. And as with all Gibraltar products, JZs come with a 3-year limited warranty.

All of which is why pro's like Joe Porcaro are switching to JZ.

Now, you can continue to get your workout just getting to a gig. Or, lighten your load and save that much needed energy for the performance.

The choice is obvious.



Waiting For Columbus too, because the solo toward the end feels like a normal thing, but it's actually in 10/4. It goes from 10/4 to what sounds like six, but it's actually eighteen—three bars of six. Then the body of the song is in four. It's cool because it's symmetrical in that you can divide it by two. The left hand is doing a backbeat through the whole thing, but everything else is playing these odd times.

"Representing The Mambo" was interesting because it was a style that I had never tried—Latin-influenced jazz. That was a whole new pair of shoes to try on, which was fun. I used a piccolo snare instead of a timbale. Since I knew I couldn't step in there and play it like a real guy, why even try? So I took their influences and applied it to the way I feel. It was an experiment by omission a lot of times, to not play a backbeat at all and still get the feel going, to let it percolate and come up with it here and there.

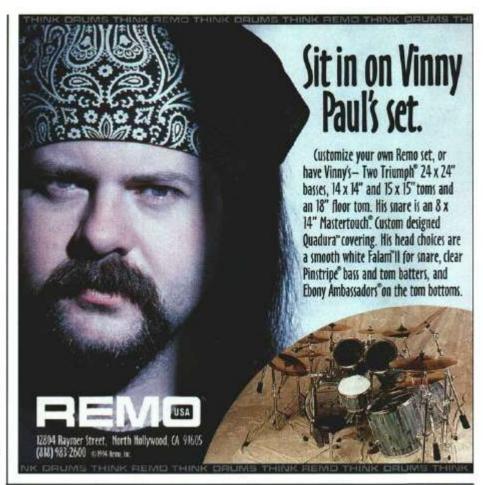
**MD:** You've been spotted playing certain live gigs with the band on a vintage kit. How did that affect your approach?

RH: I got the vintage kit for our acoustic shows that we did a couple of years ago. New drums were too loud, too live, and just too good for this type of thing. Plus, I felt if I could get an old pre-World War II Radio King drumkit, it would have a deader sound and match more with the tones of the acoustic instruments. It also had a visual impact that made it seem more intimate and casual, which was in keeping with the whole atmosphere.

It seemed like a good idea at the time, but they're really hard to play because they set up real low. I had to make some adjustments. Plus, I only had one rack tom and two floors. That set me off on a whole different direction. On some non-Little Feat gigs, and even some Little Feat gigs, I try to set up with that little kit and return to my roots for a while. No matter how big your kit is, it's basically a snare drum, bass drum, and hi-hat. If you keep that in mind, you can keep yourself more centered than if you have five tom-toms and two bass drums and twelve cymbals.

MD: Let's talk about non-Little Feat information. You have such a defined style within Little Feat, is it tough when you do your outside work?

RH: It can be, but I try to go into the outside work with as much of an open mind as



I can and try to apply my knowledge to what they want. I don't go in there and insist that it be my style. I like to go into outside work with the attitude to learn. It's really good for me to try to get into the other people's heads and supply what they

MD: Jim Keltner mentioned a Ry Cooder album you worked on that blew him and Ringo away.

RH: It was the first Ry Cooder album. That was in 1970, and he was just setting out. We did a bunch of real eclectic material. We spent a long time in the studio arranging the material. He'd come in with an old Woody Guthrie song like "How Can A Poor Man Stand Such Times And Live" and we'd try to put a contemporary, but not modern, arrangement to it. It was a fun record.

**MD:** Where was Little Feat at that time?

RH: We were doing our first album. In fact Ry played on "44 Blues" and "How Many More Years" on our first album.

MD: So that was kind of a virgin Richie Hayward.

RH: It was embryonic.

**MD:** What three tracks from non-Little Feat material come to mind as ones you're most pleased with?

RH: Any of the songs on the Damn Right I've Got The Blues album by Buddy Guy. I did that during the Gulf War in London. Working with him was great.

MD: Why?

RH: Because of the giant "economy size" respect I have for him as a blues icon, a piece of American history, and an American treasure. It was wonderful. He was playing and singing live, standing eight feet in front of the drumkit, and it was really spontaneous. I got to really get back to my roots. I did two albums with him—Damn Right I've Got The Blues and Feels Like Rain, which both got Grammies.

The Robert Plant stuff was interesting [Shaken 'N' Stirred], a little less fun than interesting. But it was interesting because I was the only American in an English band. They think differently, both personally and musically, so I had to understand this whole other approach to the music. It's another culture.

**MD:** What was the music like for you?

### THE MODERN DRUMMER SOUND SUPPLEMENT COLLECTION

This incredible book contains all the important Sound Supplement text and musical examples as they originally appeared in MD. Plus, we've put all the original recorded performances together on one 60-minute cassette.

Read about and listen to... Neil Peart, Andy Newmark, Peter Erskine, Rod Morgenstein, Dave Weckl, Gregg Bissonette, Terry Bozzio, Jonathan Mover, Simon Phillips, Phil Collins, and Chester Thompson.

The Medical Down

MD's Sound Supplement Collection brings it all together for you to learn from and listen to over and over again. A must for every serious drummer.

### Order your copy today!

|                     |       |      | To phone or fax your order:                              |                   |       |   |
|---------------------|-------|------|----------------------------------------------------------|-------------------|-------|---|
| fame (please print) |       |      | Phone: (201) 239-4140                                    |                   |       |   |
|                     |       |      | Fax: (201) 239-7139 Business Hours: 8:30a.m, 4:30p.m. ES |                   |       | 7 |
| ally                | State | XIII | Quantity                                                 | Price<br>\$21.45* | Total | ١ |
| hone                |       |      | Make check                                               | payable to        |       | 9 |

Visa/Mastercard & Attn: Sound Supplement 12 Old Bridge Road Name on Card (Stenature) Cedar Grove, NJ 07009-1288 U Visa \* includes postage and handling

☐ Mastercard

RH: Robert was obsessed with being modern at that time, which was the mid-'80s. At that time English music had taken this unfortunate twist toward electronic and non-organic music. He wanted to do that, but he had a bunch of guys in the band who were my age and who grew up playing real instruments, so we were making a compromise to be modern for Robert.

I added five Simmons pads to my kit, but I wouldn't replace the kit. It was a compromise in one way and a challenge in another, which made it a whole new thing. Musically that was really fun and the guys were great. We had a ball working up the stuff. It turned into something very different from anything I'd ever done.

**MD:** How were the songs presented to you?

RH: The songs didn't exist. We worked up the tracks and Robert made up the lyrics and melodies and sang over them. Then we went in the studio and recorded it. I think we worked the stuff up for six months.

**MD:** Did you get songwriting credit on that?

RH: Very little because the attitude about drummers is always, "Okay, what part did you write?" I didn't want to get into the fight of it, and I couldn't care less at this point.

**MD:** What other outside recording do you want to mention?

RH: I did a live album with Joan Armatrading that was a lot of fun. It was called Steppin' Out, and it was early '79. They called me to do a two-week tour and they recorded three nights. She called me a week after I'd been in six months of traction, and six months after they cut the body cast off. [Richie had been in a motorcycle accident.] She asked if I was able to play and I didn't

### **Richie Hayward** could've asked anyone to make his drumsticks. He chose Pro·Mark.

He's called "The Beat of The Feat". and whether he's playing with the legendary Little Feat or Warren Zevon, Richie's sound is unmistakable. His stick: the unmistakable ZX747. Available in Japanese White Oak, wood or nylon tip. Send \$8.00 for a sample pair or visit your favorite retail music dealer.





10707 Craighead Drive + Houston, Texas 77025

713/666-2525



# he difference is in the snare

\* Machined from a solid maple block.

\* A full 1 3/4" thick shell for unequalled timbre.

 The most dimensionally stable wood snare available.

\* Not constructed from antiquated bent wood techniques.

If a snare drum and a tom-tom produce two distinctly different sounds, does it make sense to build them the same? We don't think so. The Peavey snare drum is machined out of a solid maple block; this process allows our technicians to fine-tune bearing surfaces and snare beds to exact specifications. The average tom shell is up to 3/4" think, in contrast the Peavey snare shell is cut to a density of 1 3/4". The thicker a piece of wood is, the higher the timbre. This is how the

the timbre. This is how the Peavey shell generates an unprecedented high-end "crack", eliminating the need for reinforcing hoops to raise the timbre. Also, without having to rely on the bentwood method, it becomes the most dimensionally stable wood snare available.





FEAVEY

(US Patent # 52353.674) These patented features are only available from Peavey!

The Monitor Magazine is a publication filled with the latest information musicians want to know. To receive 1 (2015) for only \$1 (USA price only) send check or money order to Monitor Magazine, Peavey Electronics 711 A Street, Meridian MS 39501 (2019)

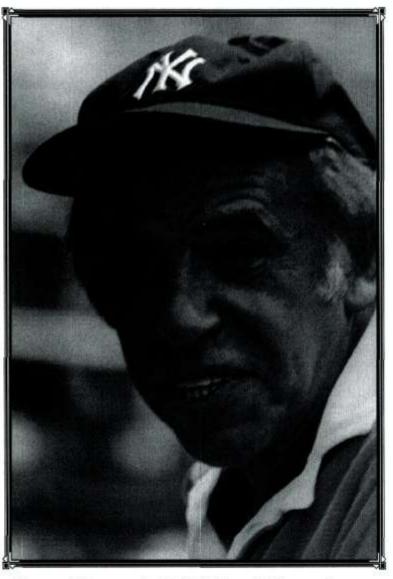
# It's Coming To New York!

SCABEBA ENTERTAINMENT Presents

THE 1995 BUDDY RICH MEMORIAL SCHOLARSHIP CONCERT AND

3RD ANNUAL NEW YORK CITY DRUM EXPO

Sunday November 19, 1995 Manhattan Center 311 W. 34th St. NYC 10001 212-279-7740



The BIGGEST Drumming Event Of The Year!

know if I could or not, but I lied and told her I could. I was using a cane and my right leg was about the size of my arm. I could hardly walk, but I managed to bluff my way through it and we ended up touring for almost two years. That was my physical therapy.

I did a bunch of stuff with Eric Clapton for his most recent blues album, but only one track of mine made it on the record, which I'm playing washboard on, not drums. That was a first for me. And then I had to follow it up and play the tune live with Clapton at Albert Hall, in a suit, which was strange. But for the record, we cut the stuff three or four times, and then after I had gone, he re-recorded it with Jim Keltner. Eric wanted to do it like a real blues record, with live performances. He didn't want to do any vocal or guitar overdubs, and he was hyper-critical of his own performance. He would throw out versions that I thought were great because of one bad note in the vocal, which is not quite the way the blues guys did it. [laughs] But it was great working with him.

MD: When you talk about the life of the

session drummer, have there been any tough moments in the studio?

RH: [laughs] Maybe here and there. In the early days with Little Feat, there were some very tense moments in the studio. Those days are over. There are a lot of tough moments in the studio when you're working out songs and taking chances. It depends on how nit-picky the person you're working with is. A lot of times you'll go into a session and the band will start to really cook, but the artist and the producer will take out all the stuff that makes it exciting. It's hard to bite your tongue and not say anything, but you know darn well they don't want to hear it from

MD: You've actually had some tough moments in life. You mentioned your second motorcycle accident before working with Joan Armatrading. That was a bad time for you.

RH: I was riding over from a sound check from the solo tour that Lowell didn't make it through. I got forced off the road, and while I was laying on the side of the road, bleeding and with a broken leg, a couple of









Tone Ridge.

Attack Series drumheads are just plain louder than other ordinary drumheads, period! They provide a bright, crisp attack, with an extremely melodic sound. And you have a choice. In addition to clear, Attack Series drumheads are available with our exclusive Duracoat™ coating... the ultimate in rugged durability. All Attack Series

Chad Graces

So, whatever your head needs, we have one that's just right. Experience a sound explosion with Cannon Percussion's Attack Series Drumheads.

heads are offered with and without the unique

Photograph: Ross Halfin

Scott Rockenfield

CANNON® Percussion 2773 E. Midlothian Blvd. Struthers, Ohio 44471



On a Flat Surface, On a Cymbal Stand, or Between Your Legs!

REALFEEL

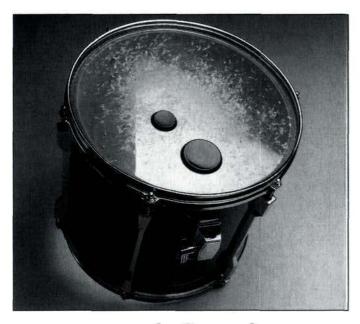
Available At Your Favorite Music Store Send \$2 for HQ Catalog



HQ Percussion Product P.O. Box 430065 St. Louis, MO 63143 (314) 647-9009

## dulldrums

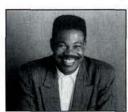
(däl'dremz)



### <u>redefined</u>

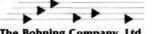
### Eliminators™ Sound Absorption Polymer

The revolutionary sound muffling system that eliminates ring and overtones Eliminators<sup>111</sup> do away with unwanted noise quickly and easily, sticking right to the drumhead without any adhesive. Place them wherever you like, and listen to the difference. Available in two sizes and various colors.



"This is the best thing since internal muffling and external O rings for fine tuning your drumhead. The Eliminators™ make it quick and easy to make all of the sound adjustments I need in the recording studio."

- NDUGU CHANCLER



The Bohning Company, Ltd.
7361 North Seven Mile Road • Lake City • Michigan 49651

for more information call 1-800-253-0136 fax 616-229-4615 guys pulled over and said, "We don't think you're going to need this," and they threw my motorcycle in the back of their pickup truck and took off. I think it was really my guardian angel with a sense of humor. I was out of commission for a year—six months in traction and six months in a body cast. It was definitely my lowest point. Two weeks after the accident, Lowell died. My first marriage was going down the tubes, and I felt robbed. I wasn't even able to play the memorial concert for Lowell. I was very down and got into drugs real hard for a couple of years. I was angry.

MD: How do you pick yourself up from

RH: As long as you're alive, there's hope. Having people you love and who love you helps. At the point when I was at my lowest, I got the call from Robert Plant. I wasn't getting any work here and he hired me. He hadn't heard the stories, I guess. I went over there with the determination to put my life back together. I feel real good about life now. So whenever you're really down, don't do anything rash, because

something great may happen.

that kind of low?





### OWN A PIECE OF HISTORY.

Legendary sounds in Ludwig, Slingerland, Gretsch, Leedy, Rogers, K. Zildjian and more!

#### CALL OR WRITE

Vintage Drum Center 2243 Ivory Drive, Dept. 1 Libertyville, IA 52567-8533

(515) 693-3611 Fax: (515) 693-3101 FOR TOLL-FREE # CALL OPERATOR

# We understand you're married to your accoustic drums.

# We just thought you might want something on the side.

Just because you're married doesn't mean you can't fool around with more colors, more sounds, more power. Augment your existing setup with KAT electronic percussion controllers and accessories. Production-quality sound you can bring wherever you go. Without sacrificing your technique. Don't take our word for it. Ask pros like Wil Calhoun, Dennis Chambers, Joey Kramer, Ricky Lawson and Paul Werpico what they've got going on the side. They've got KAT.



Professional-quality pads, triggers and pedals. Professional-quality sound.



Call today for the new Dennis Chambers video.

53 First Avenue Chicopee, MA 01020-4636 Phone: (413) 594-7466 FAX: (413) 592-7987



Shubus

### HIGHLIGHTS OF

Modern Drummer's Festival Weekend '95—held on Saturday, May 20 and Sunday, May 21—surpassed all previous Festivals in its level of enthusiasm and excitement. The show was the fastest sellout in Festival history—a testament to its appeal to drummers of all experience levels and musical interests. For the eighth time, Montclair State University in Upper Montclair, New Jersey saw travelers from across the U.S. and as far away as Norway, Israel, and New Zealand gather together to enjoy the educational value and the camaraderie of this singular drumming event.

# FORUMMER'S FESTIVAL

PHOTOS BY EBET ROBERTS



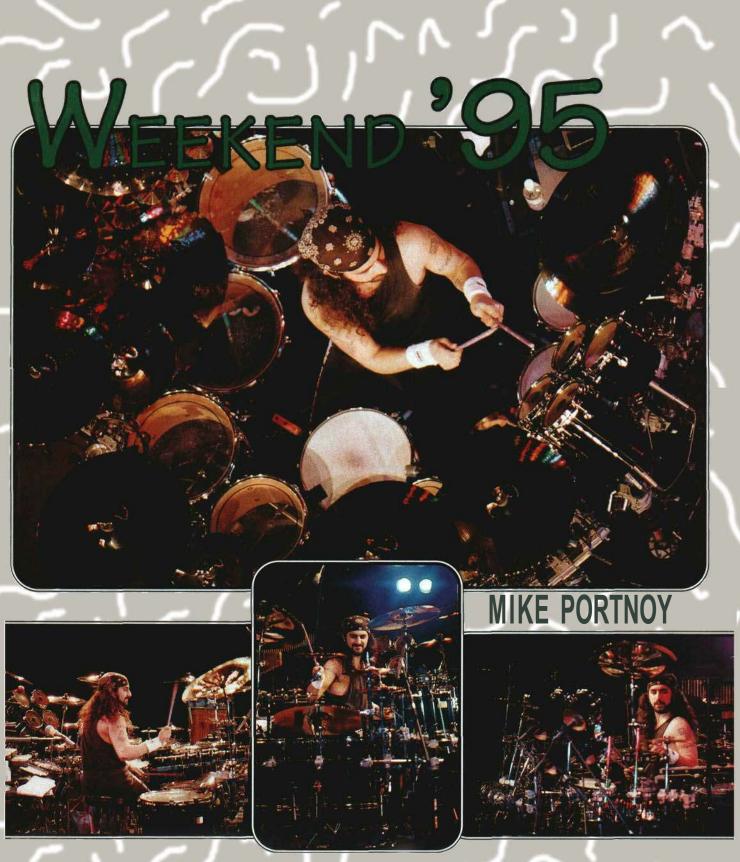


HIP PICKLES

The show got off to a rousing start with the return of **Hip Pickles**. This unique drum-corps quartet floored Festival audiences at their first appearance in 1993—and their 1995 performance took the intensity up a notch from there. Combining the blazing technique of rudimental corps-style drumming with world percussion, crowd-pleasing theatrics, choreography, and no small amount of humor (a cymbal-oriented piece was titled "Mom's Apple Paiste"), the group received three standing ovations!

Led by Chet Doboe (on snare drum), Hip Pickles also featured Gary Gonzalez (snare), Chris Scherer (multi-toms), and Chris Lopez (tribass). Together, these four talented gentlemen amply demonstrated how technique and imagination can be combined to create a totally original concept in drumming performance.

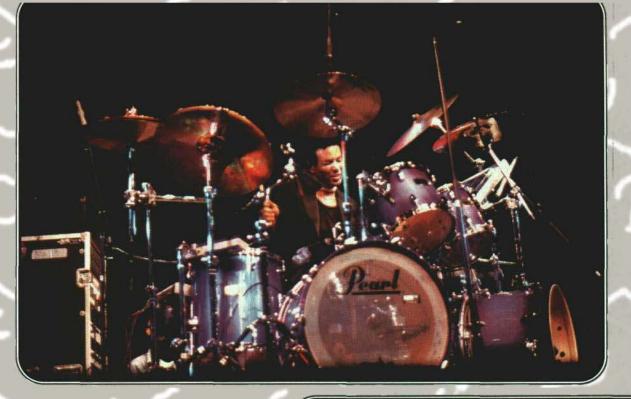
Hip Pickles appeared through the courtesy of Pearl Drums, Paiste Cymbals, Pro-Mark Sticks, and LP Music Group.



Mike Portnoy of Dream Theater was the first drumset artist on the program. Mike took the stage casually (after being presented with plaques commemorating his MD Readers Poll wins in the Progressive Rock and Recorded Performance categories), then proceeded to astound the audience with his power, creativity, and musicality. Literally surrounded by his massive drum and percussion array, Mike soloed with fire and intensity, yet also displayed the precision and careful crafting that have made him

such an important figure in progressive rock in such a short time. Warm and articulate, Mike fielded questions about his band, his career, and his playing philosophy. He then concluded his performance by playing with a high-intensity recorded track—leaving the audience shouting for more.

Mike's performance was sponsored by Mapex Drums and Sabian Cymbals.









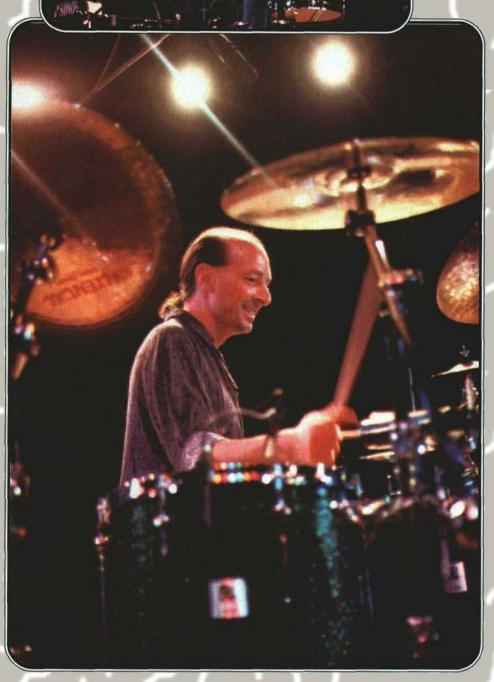
In order to present their performance in a musical context, past Festival drummers have played to recorded tracks, to sequenced material, or with accompanying musicians. The astounding **Kenwood Dennard** simply did it all himself! With unbridled enthusiasm Kenwood divided his limbs among the drums and several keyboards, while singing, chanting, or talking at the same time—a concept he has dubbed the Meta Rhythmic Orchestra. Audience members marveled at Kenwood's ability to establish grooves and play impressive solos within the framework of complete compositions. They were also impressed

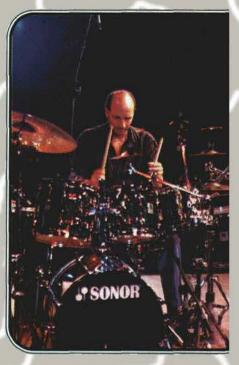
by the depth of his philosophy, which he expressed both verbally and musically.

To top his performance off, Kenwood leaped from the drums into the aisle of the theater. From there he led a thirteen-piece percussion ensemble (dubbed the Meta Rhythmic Troupe) on stage to accompany him in a final number that raised the roof of the theater.

Kenwood appeared through the courtesy of **Pearl Drums** and **Technics Musical Instruments.** 

# STEVE SMITH





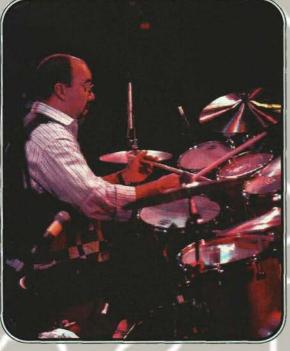


Steve Smith came on stage to a standing ovation, and proceeded to absolutely astound the audience with his combined technical abilities and sense of musical history. Set up sideways so as to be more visible, Steve discussed his concept of "American music" and the various styles represented by that term. Enthusiastic and articulate, Steve played extended solos in each of the styles he had discussed. Those included straight rock, African-oriented 6/8, funk, and an incredible tribute to the

big band drumming of Rich, Bellson, Krupa, and Webb (complete with hi-hat fanning, stick twirls, and fiery single-stroke patterns). The audience was left in awe of Steve's versatility and talent-and once again rose to their feet at the conclusion of his performance.

Steve's appearance was sponsored by Sonor Drums.





# PETER ERSKINE



Saturday's show came to a tasteful conclusion with a stellar performance by the **Peter Erskine Trio** (with Alan Pasqua on piano and Marc Johnson on bass). After receiving his Readers Poll award for Mainstream Jazz Drummer, Peter quickly demonstrated why he received that honor. Blending creativity, musicality, and respect for tradition with unparalleled technique and his own inimitable style around the kit, Peter alternately supported the group and drove it to ever-

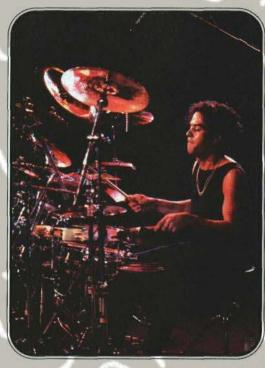
increasing heights. Stressing variety in dynamics and mood, the trio was warmly received by the audience. And when Peter took center stage for his concluding solo, the audience rose as one to display their admiration, respect, and enthusiasm.

Peter and his band were sponsored by Yamaha Drums, Vic Firth Sticks, Evans Drumheads, and Shure Microphones.



# LP's LATIN PERCUSSION ENSEMBLE





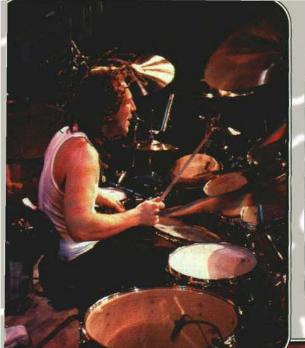




Sunday's show was opened by the LP Latin Percussion Ensemble—an all-star group consisting of Marc Quinones and Bobby **Allende** on congas and timbales and **Tony Cintron** on drumset. Performing as a group and in solo spots, the ensemble ably demonstrated how Latin percussion grooves can be structured so as to establish a rhythmic foundation for a wide variety of music. The group had the

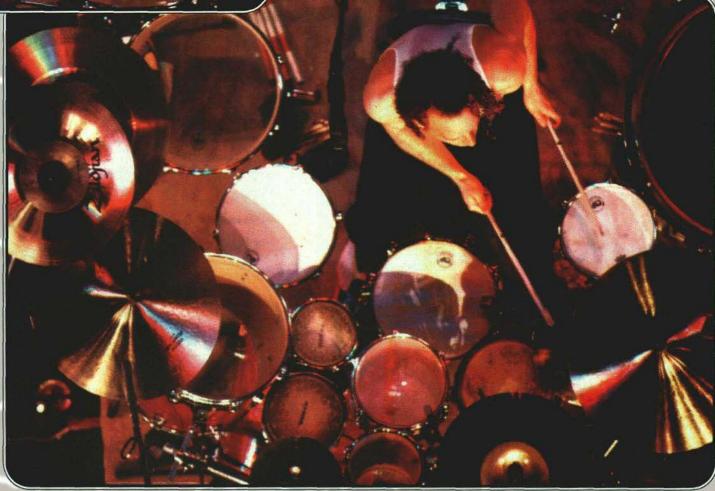
Festival audience dancing in their seats by the time guest artist Manny **Resto** was introduced. This six-year-old prodigy proceeded to tear the house down on congas—ably representing a generation of percussionists to come.

The LP Percussion Ensemble was presented by LP Music Group.



### STEPHEN PERKINS



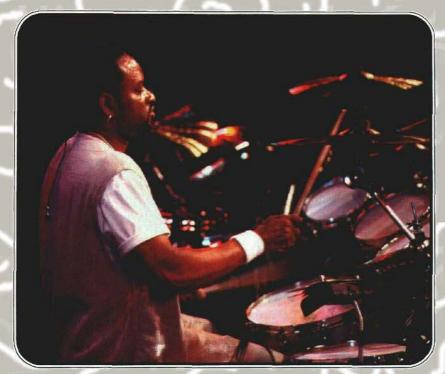


Stephen Perkins was the most eclectic artist of the entire Festival. After presenting *Modern Drummer* with a plaque from the House Ear Institute (in honor of MD's support for their hearing-protection campaigns), Stephen began by playing a haunting melody on a wooden slit drum. From there he moved to his extremely non-traditional kit. which combines kit drums with a conga, bongos, and a remote-pedal-tunable timpani! Later he shifted to a percussion setup created from pipes, grates, a metal cart, and a 30-gallon trash can. Stephen's point was to demonstrate how original and creative percussion can be—a point he

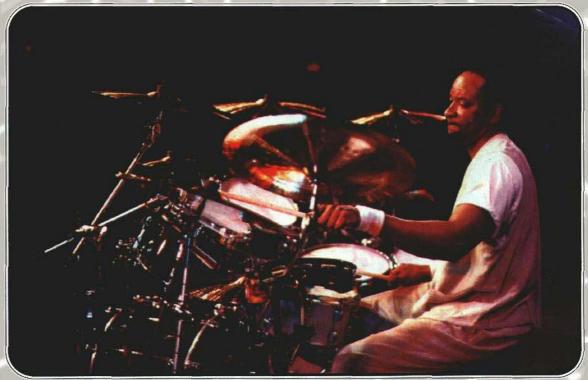
also expressed articulately during his question-and-answer period.

Playing with technical ability, conceptual originality, and emotional abandon, Stephen both entertained and inspired the crowd. He concluded his set by inviting over a dozen audience members on stage for a drums-and-percussion jam underscoring the community spirit inherent among drummers.

Stephen appeared through the courtesy of **Drum Workshop and Pro-Mark Drumsticks.** 







Contemporary fusion and funk drumming was well represented by Rayford Griffin, who greeted the audience politely and quietly, and then proceeded to knock them out with his fluid yet aggressive style. Referencing his work with Jean-Luc Ponty and other fusion artists, Rayford explained his concept of playing polyrhythms musically while still maintaining the fundamental groove. As smooth and confident on the microphone as on the drums, Rayford also entertained the crowd with repeated evidence of his wit. (When, during the question-andanswer period, a disembodied voice came over the P.A. system saying,

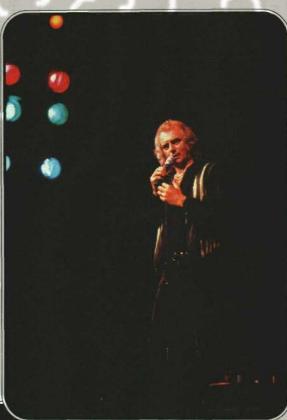
"This is God," Rayford immediately quipped: "No it's not. God has a deeper voice—and reverb.")

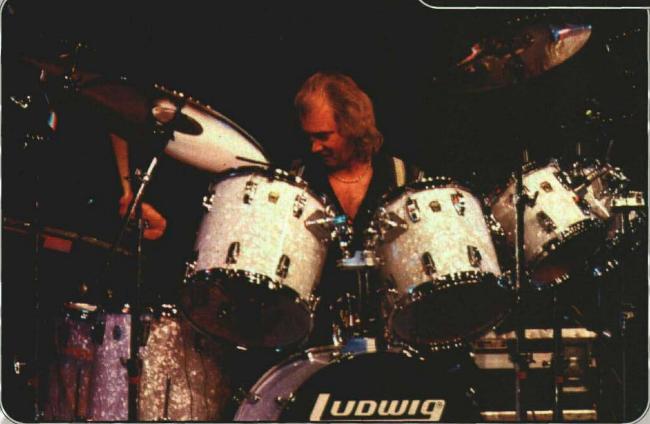
Combining technical facility with a style and feel all his own, Rayford left an indelible impression on (and ellicited three standing ovations from) the Festival audience. His appearance proved to be one of the high points of an already stellar show.

Rayford's performance was sponsored by Starclassic Drums and Paiste Cymbals.

### **ALAN WHITE**







Progressive rock veteran **Alan White** treated the audience to a solid display of solo technique, combined with the creative use of Yes tracks triggered from a *trapKAT*. Alan's playing displayed the combination of inventiveness, finesse, and power that has driven his multi-platinum band so successfully for over twenty years. He also spent a good deal of time fielding questions about his work with the band, and about his playing with John Lennon, Joe Cocker, and other artists. Later, he both

discussed and demonstrated the way in which he creates the drum parts for Yes's complicated and innovative compositions. His concluding solo left an appreciative audience on its feet yet again, in an unabashed display of admiration.

Alan appeared through the courtesy of Ludwig Drums.



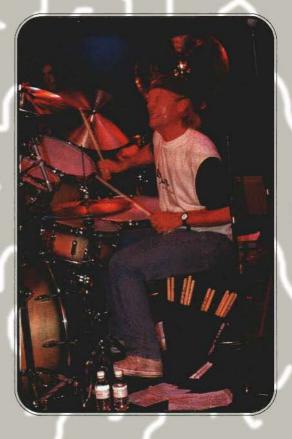
The Festival concluded with a high-energy performance by Gregg Bissonette & the Mustard Seeds. The group's talented lineup included George Bernhardt and Doug Bossi on guitar and Gregg's brother Matt on bass. From the moment the band kicked off, the collective and individual enthusiasm of these four gentlemen literally radiated from the stage. In addition to several of challenging instrumental pieces, the group added a new dimension to Festival finales by doing a number of vocal tunes. Gregg-whose irrepressible personality projected to the last rows of the theater—propelled the band with his trademark musicality, power, and drive. His solo left jaws agape and heads shaking, but it was the group's encore humorous pop-quiz medley of "classic drum intros"—that provided the perfect close to the weekend's performances.

Gregg and the Mustard Seeds were co-sponsored by Slingerland Drums and Zildjian Cymbals.

### **GREGG BISSONETTE**





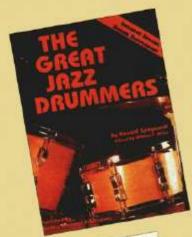


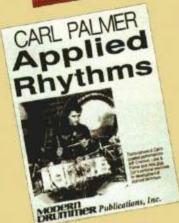
Over the course of the Festival, audience members were given the opportunity to win thousands of dollars' worth of door prizes, including snare drums, cymbals, hardware, microphones, videos, and a wide variety of accessory items. MD also continued its tradition of recognizing drummers who traveled the farthest distances to reach the Festival by presenting them with "Duron Johnson Commemorative Long-Distance Traveler Awards" (named in honor of the Anchorage, Alaska drummer who has never missed a Festival). And on Sunday the editors of MD were honored to be able to present 1995 Editors' Achievement Awards

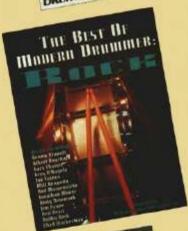
personally to teacher, publisher, and inventor Henry Adler, and to Carol Calato on behalf of her father Joe Calato, inventor of the nylontip drumstick and founder of Regal Tip sticks.

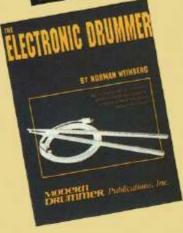
Many of the Festival performers—as well as a host of visiting drum stars including Festival alumni Joe Morello and Adam Nussbaumspent time with the audience signing autographs, offering tips, and sharing the good feelings that are always a part of this annual gettogether of the drumming community. A good time was had by audience and performers alike.

# The Modern









#### The Great Jazz Drummers

by Ron Spagnardi

A true collector's item, this text takes a look at nearly a century of drumming. Fascinating reading, this book tells the stories of over 60 legendary drumming greats. Sound Supplement included.

#### When In Doubt, Roll!

by Bill Bruford

Transcriptions of 18 of Bruford's greatest recorded performances, his personal commentary about each piece, and Bill's exercises to develop facility, flexibility, and creativity at the drumset.

### **Applied Rhythms**

by Carl Palmer

This book contains transcriptions of ten of Carl Palmer's most famous recordings, and also includes Carl's personal exercises for drumset technique.

### The New Breed

by Gary Chester

This is not just another drum book, but rather a system that will help you develop the skills needed to master today's studio requirements.

### Best Of MD: Rock

Everything from linear drumming, playing in odd time signatures, and double bass techniques to hot shuffle beats, effective fills, and Neil Peart's advice on creating a drum solo.

### Best Of MD, Volume 2

The Best Of Modern Drummer is jam-packed with advice, concepts, and tons of musical examples. If you've missed any of MD,
The Best Of Modern Drummer brings it all back home—in one valuable reference book.

### The Electronic Drummer

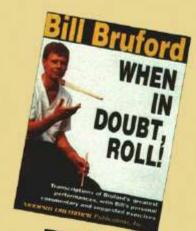
by Norman Weinberg

From simple uses of electronics to complex setups, this book will tell you what you need to know in straightforward, "user-friendly" language,

#### Drum Wisdom

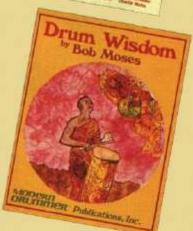
by Bob Moses

Here is a clear presentation of the unique and refreshing concepts of one of the most exceptional drummers of our time.

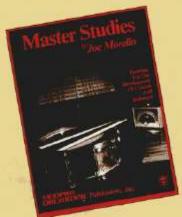








# Drummer Library





#### **Master Studies**

by Joe Morello

The book on hand development and drumstick control. Master Studies focuses on important aspects of drumming technique.

### Creative Timekeeping

by Rick Mattingly

Develop the ability to play any rhythm on the ride cymbal against any rhythm on the snare and bass drums. A challenging approach to true independence.

#### The Cymbal Book

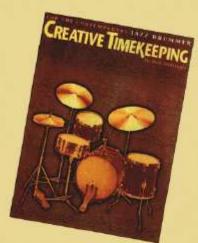
by Hugo Pinksterboer

Everything drummers need to know about cymbals including history, acoustics, selection and testing, setup ideas, cleaning, repairing, and more. Over 200 jam-packed pages with photos.

### The Best Of Concepts

by Roy Burns

Practical, informative, and entertaining ideas on dozens of subjects that concern drummers. Authored by one of MD's most popular columnists.





### Order Toll Free 1-800-637-2852

M-F, 9AM-8PM SAT, 9AM-2PM CST

| Nome (please print)              |                             |
|----------------------------------|-----------------------------|
| Address                          |                             |
| City State Zip  Payment Enclosed | □ Visa □ MC □ Discover □ Am |
| Cord #                           | Exp Date                    |
| Cord #                           | Exp-Date                    |

Music Dispatch
P.O. Box 13920
Milwaukee, WI 53213

SHIPPING AND HANDLING
up to \$25.99: add \$3.00
\$26.00 — \$40.99: add \$4.00
\$41.00 and up: add \$5.00

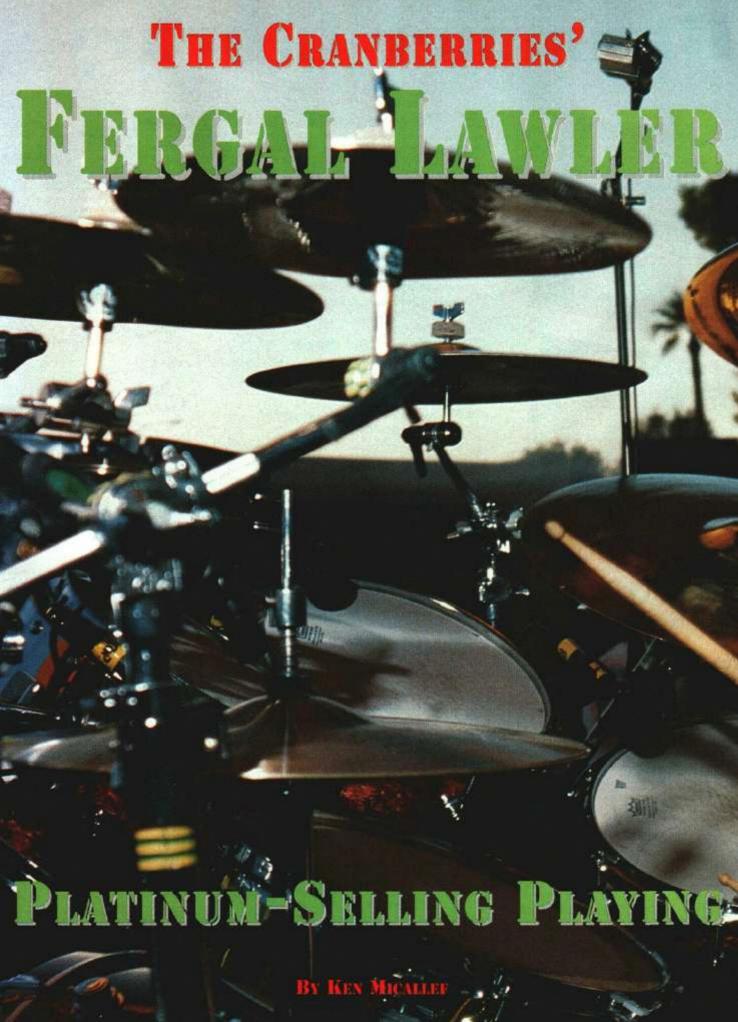
All checks or money orders payable in U.S. funds only (no cash) •

| Quantity                          | Book                               | Price   | Total |
|-----------------------------------|------------------------------------|---------|-------|
|                                   | Applied Rhythms (06630365)         | \$ 8.95 |       |
|                                   | The Best Of MD: Rock (06621759)    | \$ 9.95 |       |
|                                   | The Best Of MD, Vol. 2 (06630196)  | \$ 7.95 |       |
| The Electronic Drummer (06631500) |                                    | \$ 9.95 |       |
|                                   | The Great Jazz Drummers (0662)755) |         |       |
| TOUR                              | Drum Wisdom (06630510)             | \$ 7.95 | 10    |
|                                   | Master Studies (06631474)          | \$ 9.95 |       |
| TIL.                              | The New Breed (06631619)           | \$ 9.95 | 000   |
|                                   | When In Doubt, Roll! (06630298)    | \$13.95 |       |
|                                   | Creative Timekeeping (06621764)    | \$ 8.95 |       |
|                                   | The Cymbal Book (06621763)         | \$24.95 |       |
|                                   | The Best Of Concepts (06621766)    | \$ 9.95 |       |

SHIPPING AND HANDLING CHARGES (See box to left)
Milwaukee Co. residents add 5.5% sales

tax. WI residents add 5% sales tax. MN
GRAND TOTAL
residents add 6% sales tax.

MOD12





ergal Lawler rips off his shirt, spraying sweat in all directions, as he pounces on the groove to "Zombie" from the stage of Syracuse's Landmark Theater. As petite singer Dolores O'Riordan hoarsely wails the chorus, "In my head...," Lawler delves into a rhythmic trance all his own. Body bouncing, arms flailing, head rocking, mouth agape, the curly haired drummer seems possessed, his lean torso lurching to and fro like the single hand of an unseen, inner clock. As the song repeats the verse, Lawler flashes a guick smile at bassist Mike Hogan, the pair effortlessly locking in over the hi-hat pulse. which, though not slick-studio clean, is visceral and raw, as befits the mega-selling song. Tonight the Cranberries will play all their hits: "Ode To My Family," "Dreaming My Dreams," "Linger," and "Still Can't..." as a screaming audience erupts at each opening note.

Backstage after the show, Lawler clowns around with drummer Joey Peters, from opening act Grant Lee Buffalo, while ignoring taunts from Dolores about "beating on elephant's skins." Fergal is relaxed and cheerful, even though the Cranberries will be leaving shortly on yet another long bus ride on this seemingly never-ending tour. But having worked a variety of odd jobs in Limerick, Ireland for most of his teenage years—from hairdresser to a janitor at a Stop 'N' Shop, the twenty-four-year-old drummer is gratefully sitting on top of the world as a member of a group whose recent second album, *No Need To Argue*, has sold over five million copies.

The Cranberries' blend of melancholy melodies and powerful pop aura, initially heard on 1993's *Everybody Else Is Doing It, So Why Can't We?*, has made them the biggest band out of Ireland since U2. But even more than that band, the Cranberries' dark, wistful Irish lilt has allowed them to break through stifling cat-

egories. They've reached out to a musically bipartisan audience that is simply seduced by the mystery of their heartfelt songs and by the brooding charm of four close-knit musicians who have seemingly blasted out of nowhere. The son of a flower shop owner and an airport worker, Fergal Lawler played drums with brothers Noel [guitar] and Mike Hogan [bass] for a couple of years before finding Dolores O'Riordan. Something magical must have happened, because within a short period of time a bidding war among London-based record companies broke out over the band.

With big hands that carry blisters as road scars, Lawler's style grew out of techno and '80s rock, and his own generously tasteful approach. Always aiming to color a song rather than brand it, Lawler listens intently to the music—often with eyes closed—to find the perfect part with just the right nuance. His is a natural talent, developed through close friendship with the other Cranberries and a desire to give their engaging songs a quality of lushness, whether it's the haunting din of "Zombie," the gentle jig of "Linger," or the funky accents of "...Be With You."

Ireland has an ancient musical tradition based on the dark beauty of the land and centuries-old folk traditions. Lawler seems to draw on that timeless tradition, his drumming being a palette of atmospheric cymbals, popping drums, and evocative percussion. Resembling a cross between Stewart Copeland and U2's Adam Clayton, the self-effacing Lawler doesn't accept compliments well, preferring to focus on the music.

Like a handful of drummers before him, from Ringo to Copeland to Dave Grohl—musicians whose role it is to grace million-selling songs with rhythmic thrust—Lawler knows how to add his own design to a sound embraced by the world.

**KM:** Are you primarily influenced by music or by musicians?

FL: I get into the band first, then after a while I may like the drummer. It's more musical. My influences include Stewart Copeland, definitely...and I used to listen to Sting's stuff after the Police, which is where I started to get into Manu Katche. And Dave Palmer of the The is great. He's one of my main influences. I just think he is really solid.

I don't like the shapers, the posers (imitates drummer rolling around many toms), the ones who play all over the music. I don't like that kind of style where drummers play a lot of patterns, trying to show off how fast they can play.

**KM:** Your use of splash cymbals and space within a groove reminds me of Manu Katche, but in concert you play really hard—it's like Dave Grohl meets Stewart Copeland.

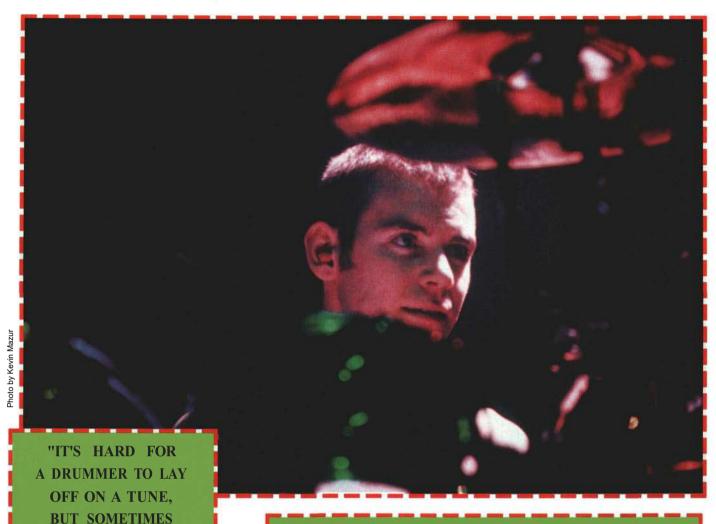
FL: [smiles] Well, that's a serious compliment. Thank you. I do get really carried away...I get into it. Some of the songs are really angry. I'm really passionate about what I'm doing—even if the playing sometimes suffers because of it. But I don't mind, it's a big adrenaline rush and I get totally carried away.

KM: On the records you're very tasteful. FL: I have to calm down a bit there to concentrate more on what I'm trying to play style-wise and how I'm going to hit things.

**KM:** It's interesting the way you and bassist Mike Hogan interpret the music. If the Cranberries were an American band you might take a more obvious, harder approach, but you've stylized the rhythm section with a subtle funk attitude.

FL: Mike and I have been friends for ten years, and this is really the first band any of us have been in. I got my first set of drums six years ago for Christmas and Mike and [guitarist/brother] Neil got their instruments a few months later. We started playing then and just grew together. We didn't have any lessons, and we couldn't play any covers, so we just started playing bits and pieces.

KM: Were you doing harder stuff or



more moody material like the Cranberries?

IT SOUNDS SO **MUCH BETTER** 

WHEN YOU DO."

FL: It was close to what we're doing now, and some of it sounded like New Order or Joy Division meets the Cure. That's what we listened to back then.

KM: On songs like "Yeat's Groove" and "Disappointment" you and Mike play counter-rhythms, or you'll put the snare on beat 3 instead of 2 and 4. Did that grow out of the techno-dance styles of those bands?

FL: It grew out of everything we've heard. I quite enjoy Rob Ellis, the drummer who used to play in PJ Harvey [currently with England's experimental Laika]. He's one of the most amazing drummers I've heard in my life, the way



Drums For Your Mind And Body

MP602 in Greenburst Lacquer

Hear Shannon on Ugly Kid Joe's latest



Agly Kid Ine

Drummer Shannon Larkín

ON

MAPEX

he does things off time. I'd like to get into more of that eventually.

Technically, I don't really have a clue half the time. I just kind of close my eyes and listen and eventually start working things out. I'll have someone tape the soundchecks, and then I'll listen back and get ideas. When we're playing the show it's kind of hard to think over the volume and the crowd.

KM: The band works up new material at the soundchecks?

FL: Yes, that happens all the time. Someone starts playing, Dolores sings whatever comes to her until she can compose proper lyrics, and we have the beginnings of a song. Sometimes she will come in with the chords and the lyrics, pretty

much the bulk of the song, but sometimes we make it up at soundcheck. We just all join in. Dolores is the voice, but we're her backbone. It's definitely a band thing.

KM: So the songs almost compose themselves sometimes.

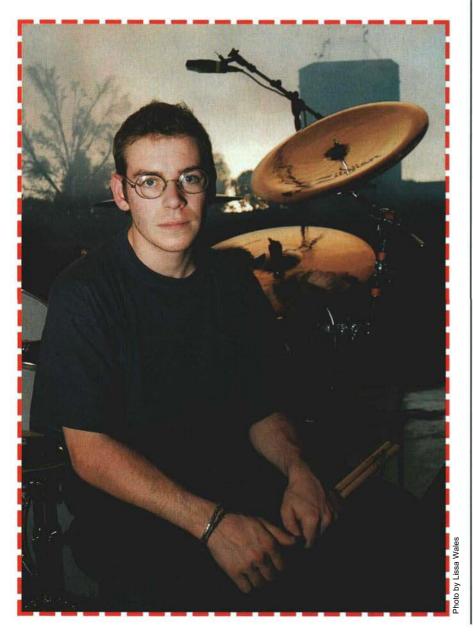
**FL:** Mmmm...yea, these days. Some songs [snaps his fingers] are just like that. Others are a bit of a hassle, you have to work on them day to day.

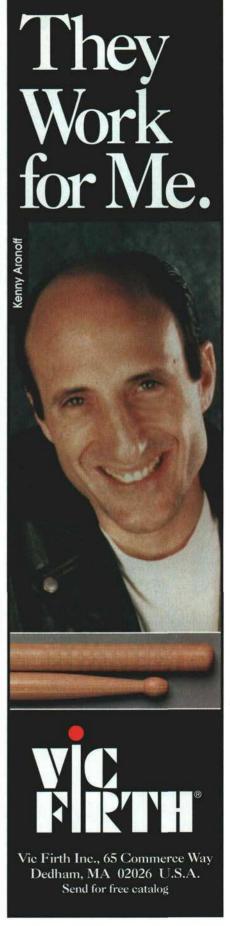
KM: So you hone your part as the song develops.

FL: Exactly. I get the main rhythm in my head and then decorate it from there. I love decorating things.

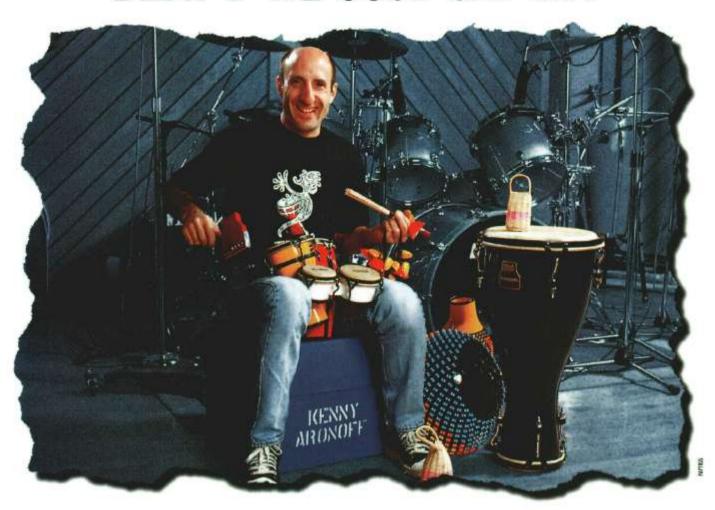
KM: How else do you create a drum part to fit a new piece of music?

FL: It depends on who writes the song. If





# DIDN'T WE JUST SAY SO?





Meiul's fibre-force Shekere, Tail-Shekere and Cabasa - covening handcrafted restroments with great catting power, balanced tone and unsurpassed durability!

Kenny Aronoff - talk about a studio drummer! This guy's been in the business since the eighties! Want names? He's recorded for John Mellencamp, Bob Dylan, John Bon Jovi, Elton John, Bob Seger, Meat Loaf, Chris Isaak, and many, many more. And he's toured with most of them, too. Kenny was also voted best Pop/Rock drummer by the readers of "Modern Drummer" magazine four times in a row. On top of it all, Kenny teaches at the University of Indiana where he passes his craft on to future pro's. Of course, a live wire like Kenny needs reliable equipment. Luckily for him, he can get anything he wants. Anything at all. But experience tells him to go for the best. Kenny chooses Meinl Percussion for his bag of tricks. You know what? So should you!

Meinl Percussion - the audible difference!



For more information on Meinl
Percussion send \$3.00 to:
Toma Dranus, dept. MBMP 35.
P.O. Box 886, Bentadem, PA 19020.
P.O. Box 2009, blabo Falls, ID 83401.
or to: Meine Promotion & Arrist Relation
Office, P.O. Box 91396,
Phone + Fox 818 772 6543



it's Dolores, then I cue off of her. If Noel writes it, then I cue from his guitar. It usually starts with guitar, though, and that's where I get the rhythm from.

**KM:** The drum pattern in "Everything I Said" is unusual, with that neo-clave on the snare drum.

**FL:** That's fairly old. We'd been touring Europe and it just came about on a sound-check. It's just three beats in a row, but it fits the song really well.

**KM:** I notice you'll use mallets, multirods, sticks, and sometimes even have a stick in one hand and a mallet in another. Does coloring the music with different textures come naturally to you?

**FL:** I always loved getting unusual sounds. That's why I try to incorporate the mallets—it makes the toms sound so full. They sound very different. Our sound man likes the multi-rods, so I wrap them with gaffer's tape so you can hear them in the bigger halls.

**KM:** Is this a democratic band? Do each of you make suggestions regarding the other's parts?

FL: Now and again, but most of the time we're left to ourselves. When someone starts playing, you pretty much know what to play. All of our songs are based on emotions—some are sad, some are angry, others are happy or upbeat. You can get the gist of a song by closing your eyes and listening to it for a few seconds. Some songs might demand a tom-oriented groove or a darker, China-cymbal sound. It's all based on feeling.

I get the biggest buzz coming up with new songs. That's the most challenging thing. Playing live is great and it's really physical, but the studio is more about using your mind.

**KM:** Does the band rehearse a lot when you're off the road?

FL: We're almost *never* off the road. We've been on the road almost nonstop for the past three years. We had a month off after recording *No Need To Argue*, and we just went home. Most of the time touring is great, but we're starting to get a bit pissed off now—we're beat. We started this tour in July of '94, had off for Christmas, and that was it. On our days off during a tour we try to check out the town. Yesterday I bought a Gretsch snare drum for \$50 from the House Of Guitars in Rochester.

**KM:** Is the new material closer to "Zombie"? Is it heavier?

**FL:** We have seventeen new songs, and they're all different. Some are laid-back, some have more of a "Zombie" edge.

**KM**: Do you play hard in the studio as well as on stage?

**FL:** Yes, but it's more solid. Live, I just let go, sometimes too much. But after so much touring my playing is much more solid.

**KM:** Mike and Neil Hogan are subdued on stage, and there are no guitar or drum solos.

**FL:** We all hate solos—guitar, bass, or drums. The lads do riffs that are part of the melody, but none of us like that Van Halen shit. That's fine for them, but not for us.

**KM:** When you're performing live, do you maintain the same tempo as on record?

**FL:** It varies. I used to be really bad about speeding up. I was getting carried away. Now some songs are faster and some are slower than on the records. After a while you get into a habit of playing a song at a



#### HERE ARE THE ALBUMS FERGAL LISTENS TO FOR INSPIRATION.

# Artist the The PJ Harvey The House Of Love the Cure the Police Pearl Jam Pearl Jam Nirvana Porno For Pyros

# Album Title Mind Bomb Dry Babe Rainbow any

any Ten VS., Vitalogy Nevermind, In Utero Porno For Pyros

#### **Drummer**Dave Palmer

Rob Ellis Pete Evans Boris Williams Stewart Copeland Dave Kruzen Dave Abbruzzese Dave Grohl Stephen Perkins

### NEW FROM DEI MUSIC VIDEO AND MANHATTAN MUSIC

#### NEW VIDEO RELEASES

#### **NEW BOOK /CD PACKAGE**



Giovanni Hidalgo

BILINGUAL

ENGLISH/SPANISH

#### Conga Masters

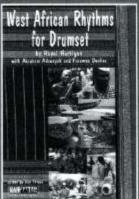
TWO MASTER MUSICIANS, EIGHT DRUMS, TWO DUETS-ONE AMAZING VIDEO!

Together Chanquito and Giovanni play two duets (or duels) featuring some of the most explosive soloing and dramatic interplay ever captured on video. In this performance-only tape, the influence of traditional rudiments, bata, tabla and the two players' own melodic inventions come to life in a display of some of the most spiritual and soulful drumming in the world.

40 plus minutes of music.

#### Giovanni Hidalao

Giovanni Hidalgo is the leading contemporary conquero of our time. This 90 minute instructional masterclass covers the development of the tumbao from one to three condas (with Changuito on timbales and Ray Romero on bongos), rhythms of Puerto Rico including bomba and plena, and advanced techniques with rudimental exercises and improvisation ideas. With 32 page booklet.



MANHATTAN MUSIC PUBLICATIONS goes to the source in this follow-up book written in the style of the acclainted, Afro-Cuban Rhythme for Drumeet and Brazilian Rhythms for Trumpet

This is the first comprehensive work that brings the sound, feel, and apirit of West African music to the drumset. I heartily recommend this unique book."

C.K. LADZEKPO

"New we can draw upon rhythms that

have developed over centuries and play them on drumset. I'm sure you'll be hearing these arrowes on records for years to come."

JOHN RILEY

"This book made me realize where a lot of the beats we play in New Orleans came from-the mother beat. This book gives us the information to extend, apply and grow." JOHN VIDACOVICH

The accompanying CD features a Ghanaian drumming ensemble as well as selected drumset adaptations.

#### Ianacio Berroa



Through his work with Dizzy Gillespie, Michel Camilo, Tito Puente and other international artists, Cuban-born lanacio Berroa has demonstrated his masterful swinaina style of Afro-Cuban drumset playing.

In this tape Ignacio explains and demonstrates the essential elements of Afro-Cuban music including clave, folkloric rhythms, dance music (including son montuno), and songo with Changuito on drumset. Each important element is also played with an all-star band featuring Changuito, Giovanni Hidalgo, Danilo Perez, David Sanchez and John Benitez.

A must for all drumset players. 72 minutes



#### Zildjian Day London

The latest installment in the live Zildijan Day series. Features a remarkable drumming force made up of Gregg Bissonette, Dennis Chambers. Trilok Gurtu and Simon Phillips. A classic drumming extravaganza and a must for your video collection. Froduced by Zildjian. 77 minutes

#### Available at your local music retailer or CALL TOLL FREE 1-800-628-1528 ext. 215/214

#### VIDEOS

Exp.

- □ VH0216 Giovanni Hidalgo—Conga Virtuoso \$39.95
- □ VH0215 Ignacio Berroa—Mastering the Art of Afro-Cuban Drumming \$39.95
- ☐ VH0245 Conga Masters Duets—Giovanni and Changuito \$19.95
- VH0238 Zildjian Day, London—Gregg Bissonette, Dennis Chambers, Trilok Gurtu, Simon Phillips \$39.95

#### BOOK WITH CD

Signature

| ☐ MMBK0057CD | West African | Rhythms fo | r Drumset | -Royal Hartigan | \$24.95/CD |
|--------------|--------------|------------|-----------|-----------------|------------|
|              |              |            |           |                 |            |

Name Address Apt.# Zip

☐ Visa ☐ Mastercard Card #

Make check or MO Payable to: Note Music Service Dept. MD 10/95 P.O. Box 4340 Miami, FL 33014

Add \$5.00 shipping and handling per order (\$6.00 per tape outside the U.S.) FL and NY State residents add local sales tax.

IN CANADA: Warner Chappell Music Canada Ltd. 85 Scarsdale Rd. Suite 101, Don Mills, Ontario, Canada M382R2 416-445-3131
PAL ORDERS (Europe): Music Mail Ltd., P.O. Box 69, Gravesend, Kent DA12 3AD tel. 0474-813813



certain tempo.

**KM:** Singers can be demanding about tempo. Is Dolores a stickler for exact tempos?

FL: If she can't catch her breath, then the song's too fast. I understand that. I sing all the songs to myself most of the time, and that's how I know where I am within the song. And Dolores is a wonderful singer, her sense of time is amazing. We all click together as people and as players, and that's why this works. I think people can relate to our music, even a song like "Linger." We get a lot of mail from people who understand the feelings and the passion behind the music. Dolores writes about everyday things, but she's not afraid to say what she feels, and that connects with people. She knows how to put it into words-it's magic.

**KM**: A lot of Irish music, even back to Gaelic times, is very brooding, mysterious, and beautiful. Is it that soulfulness that appeals to people?

FL: Well, the Irish are all very passionate people. For thousands of years there have been musicians, poets, and artists—every single person in Ireland plays a musical instrument. It's crazy, especially in the summer when there are festivals. People line the streets with instruments. Any pub will have people playing music. There are so many bands when you consider the size of the country.

**KM:** I heard the band playing an Irish jig during soundcheck.

**FL:** Some of it's okay. I like to hear it in bars, but I wouldn't go out and buy a record. I've heard that stuff all of my life, so I can play it if need be.

**KM:** Was *No Need To Argue* easier to record than the first one?

**FL:** We knew a bit more of what we were doing this time, definitely. The new one is a lot better than the first, but I'm still not happy with some of the sounds. But that's what keeps you going. Each one gets a little better.

**KM:** If the Cranberries is your first band, how did you learn to play?

**FL:** I used to watch Boris Williams of the Cure in their *Orange* video, basically trying to learn his beats on that. And I liked Stephen Perkins from Porno For Pyros.

When I got together with Neil and Mike, we rehearsed at my house. Back then we called ourselves the Cranberry Saw Us.

Before Dolores, we played with this guy who sang with us for six months.

**KM:** Do bands form in Ireland for the same reasons as in the U.S.?

FL: I guess so; you have the ones who love music, and then the posers, who just want to be famous and be on the cover of a magazine. Actual fame is a pain in the arse, something I still don't like. [scowls] We were all so very shy, on the first gig we played we just kept our heads down. We played six songs and ran off the stage. I used to actually get sick from stage fright. I got sick for the first couple years, but now I get a great buzz from it.

**KM:** Are the other members of the band moody people?

FL: All four of us are. I have my moods, but I try to be social. And when you get to know the rest of the band, they're lunatics. We've been touring together for the last three years—together every day—and all the crew are very close as well. It's like a big party on the road. It keeps you going. Everyone has a good sense of humor, and that helps keep you sane.

**KM:** This is your fifth tour of the U.S. What has surprised you?

**FL:** Back home everything is laid-back, but here it's go, go, go. I don't watch TV here anymore, I can't handle it. It does my head in. There are too many advertisements on TV—buy this, buy that—it drives me nuts. I watch movies instead.

**KM:** How has such worldwide, platinum success affected you?

FL: It hasn't really. Living in Ireland, we have the same friends we always had. The only people who hassle you are the ones who never knew you in the first place. They have an attitude. We switch off this whole trip when we go home. We're just normal people. I don't think we could do that if we lived in New York or London. We'd be hanging out with all sorts of bands, and it would probably affect our music. But in Limerick nothing ever changes, we can still be ourselves. I mean, I still live with my parents, I haven't even had time to buy a house. It's hard to plan in advance.

**KM:** You did plan in advance for your filming of MTV *Unplugged*. That was a little different.

**FL:** We played at the Royal Albert Hall. We opened up in black suits and tails and then changed, came back, and rocked out.



# Breaking into L.A.'s studio scene requires talent and a killer sound. Fortunately, the sound can be bought.

Sure, percussionists can play just about anything on stage. The sound isn't nearly as critical as it is under stringent studio conditions. Which is exactly why many of L.A.'s top session players are now recording with

Toca hand percussion instruments.

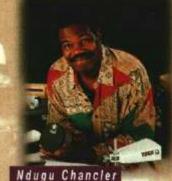
Unique shell designs, select woods and impeccable hardware go into every Toca conga and bongo. The result? Rich, powerful tones and greater projection. As for our timbales, meticulously crafted solid brass or chromed steel shells produce that desired dark, crisp sound and killer rim-shot projection. And of course, our hand-

held percussion instruments and cowbells have that distinct sound the pros crave.

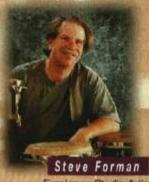
But don't take our word for it, Check out any of the CDs, movie soundtracks and commercial jingles that L.A.'s finest are on. Their style is patented. Their sound is unmistakable. Thanks to Toca.

Now, if you have the talent, just imagine what a better sound could do for you.





Freelance Studio Artist





When You're Ready To Improve Your Sound



**KM:** Why do you play DW drums?

FL: I started off with Pearl, but the DWs are like old-fashioned drums, like Gretsch. The way you can set them up is very easy, and the hardware is nice and light, but strong—not big and awkward like some drum companies' equipment. And the sound is wonderful—really sweet.

**KM:** Color is such a big part of what you do. Did it take a while to find the right cymbals?

**FL:** Yes. I used to have dark crashes and a very dry, dead-sounding ride. My new ride is perfect, and the crashes have a nice ring.

**KM:** Are there certain songs you look forward to playing every night?

**FL:** I love "Daffodil Lament." That's the one I play with mallets. That song has so many dynamics and different parts, it's like a journey.

**KM:** Do you ever have trouble finding a part that works?

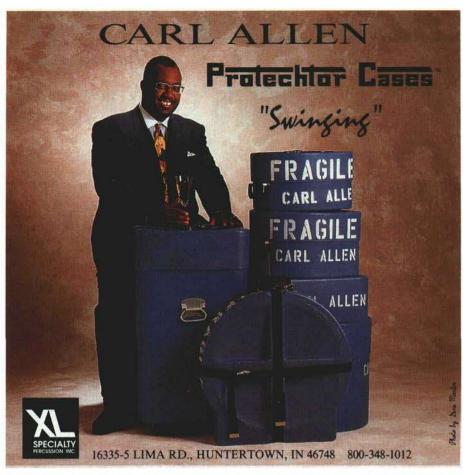
FL: I used to play "Dreaming My Dreams" differently. I used the bass drum more to give it a driving feel, but Dolores wasn't happy with it. So I cut it out and now use a tambourine. Around the tambourine I'll color with toms and cymbals. A lot of it is just experimentation.

Some songs can take a lot of work; it varies. "Disappointment" was written about three weeks before it was recorded. We had no chorus, but we just jammed in the studio and it came. Often we'll get things in the studio. When we hear all of the instruments sounding so amazing, it inspires us.

**KM:** If a song is really good is it easier to find a part?

FL: Yes. The simple songs are the best. That's why I don't like flashy drumming with solos, because it tends to drown out the quality of the song. Some songs sound great with just a hi-hat and snare and nothing else. It's hard for a drummer to lay off on a tune, but sometimes it sounds so much better when you do. The song is the most important thing—not one musician, but the whole band. We're not trying to impress each other, we're trying to play music.







# Bruford's Ostinato Challenge

by Rob Leytham



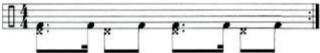
Bill Bruford is one of the most innovative drummers who has ever been recorded. From his unique snare sound to his exploration with electronics, Bruford is a drummer who is always trying to create new sounds and rhythms. He's played some of the most

incredible and musical drumming ever heard.

On Bruford's latest Earthworks release, *Stamping Ground, Live* he plays a dazzling solo in the song "Bridge Of Inhibition." In this solo, he incorporates his electronic set with his acoustic kit while keeping a repeating quarter-note-triplet feel going with his bass drum (here notated as dotted-8th, 16th, and 8th note). This article incorporates that style of ostinato playing.

In the exercise we will play "fours" using the ostinato. In playing "fours," it will be as though we are playing in a jazz setting. A melody or solo is played for four measures by one instrument and then repeated in a solo form with the drums. In this exercise, the melody will be played on the snare while keeping an even 8th-note rhythm on the ride cymbal. It will then be repeated in accents over 16th notes. All of this will have the underlying ostinato pattern played on the bass drum.

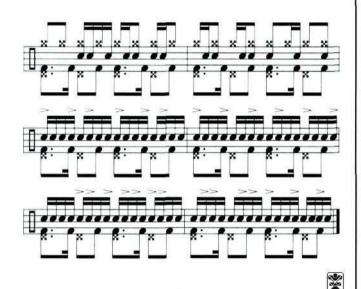
First, you must learn the pattern with the feet. The hi-hat will play on the quarter note throughout the exercise. The bass drum will play on the dotted 8th note followed by a 16th, then the second 8th note of the next beat. It will be counted "1, ah, &, 3, ah, &." Repeat this pattern several times until you are able to play it comfortably.



Now play the first four measures of the following example, where the previous pattern is played underneath the snare drum playing the melody. The following four bars have 16th notes being played, accenting the 8th-note melody from the previous four bars. There are three sections of "fours" played. The first section deals strictly with 8th notes. The second group begins to include 16th notes, and the third has even more challenging groups of 16ths.

Next, start playing the related solos after keeping time. Learn the solo by just playing the accents, so you can hear the melody being played. Once that is mastered, there are several ways of playing the accents around the drumkit. If the accent falls on the right hand, strike the floor tom. If it falls on the left, strike the high tom. All unaccented notes will be played on the snare. If you have two crashes or China cymbals, you might replace the toms with those. Also, challenge yourself by flamming all accents between a snare and a tom-tom. This will ensure that there is a snare on each 16th note. Again, all of this will be played over the repeating bass drum pattern.







#### Purveyors of Fine China since 1970.

Feast your eyes and ears. Rides, crashes, splashes and hi-hats of exceptional value. Canadian workmanship. Brass, bronze and silver alloys for every playing level and taste. Contact us for a free Silver Anniversary catalog and for the dealer nearest you. Or look for Camber wherever fine china is sold.

-255- The Gamber Gymbal Gompany

1334C Ross Street, Dept. 895-A, Petaluma, CA 94954 • (707) 765-6597 Fax 6682 • E-mail: SKahnACE@aol.com • Dealer inquiries welcomed.



"I remember when wood sticks used to be the best. Easton AHEAD sticks sound better, outperform wood and feel great."

John Tempesta - White Zombie

////AHEAD

For information contact Big Bang Dist at 800-547-6401

# ATTENTION DRUM INSTRUCTORS:

GET LISTED IN MODERN DRUMMER'S UPCOMING...

International Drum Instructors Directory

If you're a drum instructor anywhere in the world, here's your opportunity to be listed in MD's International Drum Instructors Directory. The Directory will be available to students of drumming around the world through schools, colleges, universities, and music shops, and will be advertised to MD's worldwide readership through the magazine.

Simply fill out the Instructors Profile on the opposite page and mail it to us. A listing costs only \$10, and display advertising is also available. (See below.)

Students across the country and around the world are continually in search of drumming instructors. If you're a qualified teacher who's serious about teaching, don't miss out on this opportunity to have your profile seen by thousands of students interested in the services you offer.

DISPLAY ADS: 1" or 2" display ads for more prominent visibility in the Instructors Directory are also available. And when you take a display ad, we'll list your profile FREE OF CHARGE. Simply submit ad copy on a separate sheet, or as a cameraready ad, and mail it to us with your Profile and remittance by October 1, 1995.

Modern Drummer's International Drum Instructors Directory

• Drum teachers from around the world!
• Plus—Rob Wallis, Peter Magadini, and Roy Burns on choosing a drum teacher

1" Display Ad: (1" deep x 21/4" wide)-\$30

2" Display Ad: (2" deep x 21/4" wide)—\$50

1" Display Ad Actual Size

Please limit ad wording to name, address, phone, and brief statement. MD reserves the right to limit ad copy to fit designated size.

Deadline for Profiles and Display Ad reservations is October 1, 1995.



#### INSTRUCTORS PROFILE

| Name                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           | Please Print Or Type                       |                                    |  |  |  |  |  |  |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------|------------------------------------|--|--|--|--|--|--|
| CityStateZip                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   | Name                                       |                                    |  |  |  |  |  |  |
| Telephone (                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    | Address                                    |                                    |  |  |  |  |  |  |
| Age: # Years Playing: # Years Of Private Instruction: # Years Teaching: # Years Of Private Instruction: # Years Teaching: # Years Teaching # Years | CityState                                  | Zip                                |  |  |  |  |  |  |
| # Years Of Private Instruction:  # Years Teaching:                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             | Telephone ()                               | _                                  |  |  |  |  |  |  |
| Formal Education (Schools & Degrees):  Professional Experience:  Levels Taught:   Beginner   Intermediate   Advanced  Styles Taught:   Rock   Funk   Show   Jazz   Fusion     Big Band   Latin   Rudimental   Symphonic   Other                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                | Age:                                       | # Years Playing:                   |  |  |  |  |  |  |
| Professional Experience:  Levels Taught:                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       | Years Of Private Instruction:              | # Years Teaching:                  |  |  |  |  |  |  |
| Professional Experience:  Levels Taught:                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       | Formal Education (Schools & Degrees):      |                                    |  |  |  |  |  |  |
| Levels Taught: Beginner Intermediate Advanced  Styles Taught: Rock Funk Show Jazz Fusion Big Band Latin Rudimental Symphonic Other  Areas Of Emphasis: Reading Technique Coordination Other  Other Percussion Taught: Timpani Mallets Latin Instruments Other  Teaching Aids Used: Video Electronics Other  Currently Teaching: Full-Time Part-Time  Average Number Of Students Taught Weekly: Other Teaching Locations:  Store Name  Address  City State Zip  Telephone ()  Will Teach At Student's Home: Yes No                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              |                                            |                                    |  |  |  |  |  |  |
| Levels Taught: Beginner Intermediate Advanced  Styles Taught: Rock Funk Show Jazz Fusion Big Band Latin Rudimental Symphonic Other  Areas Of Emphasis: Reading Technique Coordination Other  Other Percussion Taught: Timpani Mallets Latin Instruments Other  Teaching Aids Used: Video Electronics Other  Currently Teaching: Full-Time Part-Time  Average Number Of Students Taught Weekly: Other Teaching Locations:  Store Name  Address  City State Zip  Telephone ()  Will Teach At Student's Home: Yes No  Listing Only Please: \$10 Enclosed                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          | Professional Experience:                   |                                    |  |  |  |  |  |  |
| Styles Taught:                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 |                                            |                                    |  |  |  |  |  |  |
| Styles Taught:                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 |                                            |                                    |  |  |  |  |  |  |
| Big Band                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       | Levels Taught:  Beginner  Intermediate     | ☐ Advanced                         |  |  |  |  |  |  |
| Areas Of Emphasis: Reading Technique Coordination Other Other Percussion Taught: Timpani Mallets Latin Instruments Other Teaching Aids Used: Video Electronics Other Currently Teaching: Full-Time Part-Time Average Number Of Students Taught Weekly: Other Teaching Locations: Store Name Address City State Zip Telephone ()_ Will Teach At Student's Home: Yes No  Listing Only Please: \$10 Enclosed                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      | Styles Taught:  Rock  Funk                 | Show 🗅 Jazz 🗅 Fusion               |  |  |  |  |  |  |
| Other Percussion Taught:                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       | ☐ Big Band ☐ Latin ☐                       | Rudimental   Symphonic   Other     |  |  |  |  |  |  |
| Teaching Aids Used: Video Electronics Other  Currently Teaching: Full-Time Part-Time  Average Number Of Students Taught Weekly:  Other Teaching Locations:  Store Name  Address  City State Zip  Telephone ()  Will Teach At Student's Home: Yes No  Listing Only Please: \$10 Enclosed                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        | Areas Of Emphasis: 🗆 Reading 🗀 Techniq     | ue 🗆 Coordination 🗀 Other          |  |  |  |  |  |  |
| Currently Teaching:                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            | Other Percussion Taught:   Timpani         | Mallets                            |  |  |  |  |  |  |
| Average Number Of Students Taught Weekly:  Other Teaching Locations:  Store Name  Address  City State Zip  Telephone ()  Will Teach At Student's Home: □ Yes □ No  Listing Only Please: \$10 Enclosed                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          | Teaching Aids Used: ☐ Video ☐ Electron     | nics D Other                       |  |  |  |  |  |  |
| Other Teaching Locations:  Store Name                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          | Currently Teaching:   Full-Time  Part-Time |                                    |  |  |  |  |  |  |
| Address                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        | Average Number Of Students Taught Weekly:  |                                    |  |  |  |  |  |  |
| AddressCityStateZip Telephone () Will Teach At Student's Home: □ Yes □ No  Listing Only Please: \$10 Enclosed                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  | Other Teaching Locations:                  |                                    |  |  |  |  |  |  |
| CityStateZip Telephone ()_ Will Teach At Student's Home: □ Yes □ No Listing Only Please: \$10 Enclosed                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         | Store Name                                 |                                    |  |  |  |  |  |  |
| Telephone () Will Teach At Student's Home:  Yes  No  Listing Only Please: \$10 Enclosed                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        | Address                                    |                                    |  |  |  |  |  |  |
| Will Teach At Student's Home: ☐ Yes ☐ No  Listing Only Please: \$10 Enclosed                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   | CityStateZip                               |                                    |  |  |  |  |  |  |
| Listing Only Please: \$10 Enclosed                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             | Геlephone ()                               |                                    |  |  |  |  |  |  |
| ANALYSIS OF STATES OF STAT | Will Teach At Student's Home: 🗆 Yes 🗔 No   |                                    |  |  |  |  |  |  |
| 1" Display Ad: \$30 Enclosed. Please run my listing FREE of charge.                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            | Listing Only Please: \$10 Enclose          | ed                                 |  |  |  |  |  |  |
| 16 - 16 16 16 16 17 16 17 17 17 17 17 17 17 17 17 17 17 17 17                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  | 1" Display Ad: \$30 Enclosed. Plea         | ase run my listing FREE of charge. |  |  |  |  |  |  |

Mail this page (or a copy) with remittance to:
Modern Drummer, c/o Drum Instructors Directory, 12 Old Bridge Road, Cedar Grove, NJ 07009.
Please make checks or money order payable to Modern Drummer.
Deadline for all materials is October 1, 1995.

# The "3 Hands" Concept

#### by Jon Belcher



Ever wish you had three hands? If you play drumset, the answer, of course, is yes. The concept of using a foot as a third hand has been around for some time. Used for linear fills and solos by drummers such as Steve Gadd and Dave Weckl, its origins can also be

heard in the work of Ginger Baker, Elvin Jones, and Sam Woodyard (with Duke Ellington).

The following exercises use the bass drum (right foot) as a "third hand," while the hi-hat keeps time (left foot).

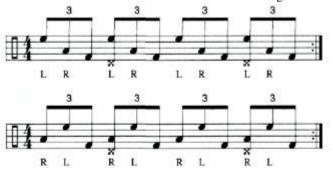
The first example is probably the most commonly used "3 hands" variation. Repeat the exercise using "right foot, left hand, right hand" as the "sticking" pattern. The hi-hat is played on "2" and "4" with the left foot.



Next is an alternative sticking for the first exercise. The advantage of the alternative stickings will become evident when we look at their melodic potential.



The following two examples shift the bass drum from the first note of each triplet to the third (a common syncopation). The second exercise reverses the hands for the alternate sticking.



The next two exercises shift the bass drum to the middle note of each triplet.





When you are comfortable with the previous exercises, try using them as fills at a medium swing or shuffle tempo.

In the following three exercises a funk groove sets up one-measure fills using "3 hands" variations. Play the groove for three measures to create a musical phrase completed by the fill. (Note: The "stickings" for these exercises are built on the stickings from the previous exercises. Keep the quarter-note pulse on the hi-hat with your left foot.)



Here is a short solo that uses some of the melodic potential of

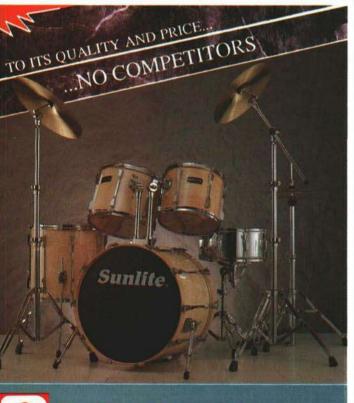
"3 hands."



Be sure to keep the quarter-note pulse on the hi-hat with your left foot. This will ensure steady time and improve your four-way coordination. "Feel" the bass drum against the hi-hat, but put equal emphasis on all your limbs. The melodic potential of this concept is endless. Apply it to your kit with imagination and see where it goes. Enjoy!

Jon Belcher is a clinician for the Ludwig Drum Company and the author of Drumset Workouts [Polyrhythms And Independent Coordination Applied To Contemporary Grooves] now available through Hal Leonard Publications.





Tel: (818) 448-8018 Fax: (818) 448-9078



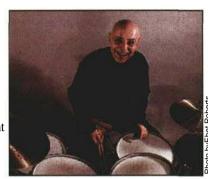
# Paul Motian: "Israel"

#### Transcribed by Steve Korn

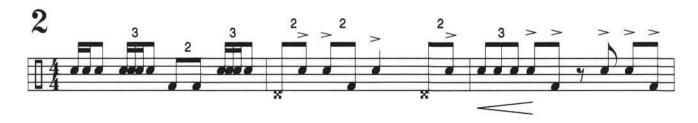
This month's *Drum Soloist* features Paul Motian from the classic 1961 Bill Evans recording *Explorations*. It's a great example of the influence Max Roach had upon Paul at the time—specifically his sense of phrasing and motivic development—yet it suggests the direction Paul was heading in his expression of time.



The following two twelve-measure breaks feature Paul playing brushes. In these solos the phrasing goes back and forth in a very musical way from swing to straight 8ths. Also note Motian's use of the hi-hat as a melodic voice, rather than as timekeeper.

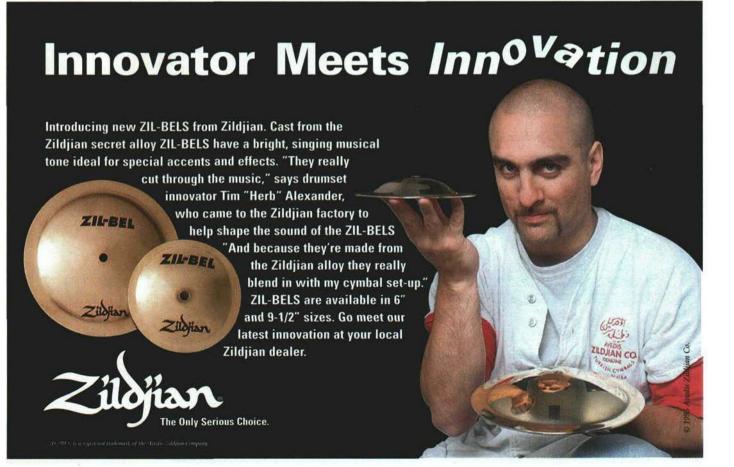












# Syncopation Accent Exercises: Part 2

#### by Dave Hammond

Last month we began to explore ways to develop hand technique through a series of exercises, which also give you an idea of the variety of ways to musically interpret rhythmic phrases. As mentioned last month, the rhythmic phrases or song needed for this study can be written by the individual player or can be taken from other materials. Pages 37 through 44 of Ted Reed's *Progressive Steps To Syncopation For The Modern Drummer* work well. Please note that the rhythmic song should consist of syncopated rhythms using note and rest values no smaller than 8th notes.

As I mentioned last month, there are several things you should keep in mind while playing the following exercises. First, the exercises will always be played with two distinct dynamic levels happening simultaneously: the accented rhythmic song, which you are reading, and the unaccented background pattern, which you superimpose over the song. Second, the exercises must be interpreted in different time feels. For instance, the song will be felt much differently in a swung 8th-note feel than in a straight-8th-note or 16th-note feel. And be sure to play all of these examples—no matter what the feel—with a metronome.

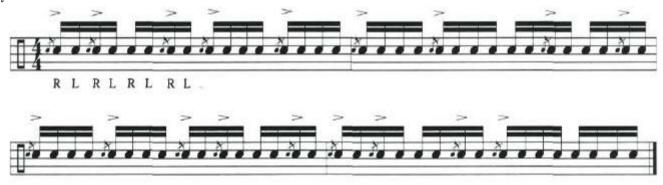
#### **Alternating 16th-Note Variation Flammed**

Playing a pattern of 16th notes, flam only those notes of the song. The flam will always appear in the lead hand, so remember to switch lead hands.

#### Read:



#### Play:



#### **Alternating 8th-Note-Triplet Variation Flammed**

Playing a pattern of 8th-note triplets, flam the notes of the song. The flams will appear as they have before, so you will be playing right- and left-hand flams, depending on where the accents are.

#### Read:



#### Play:

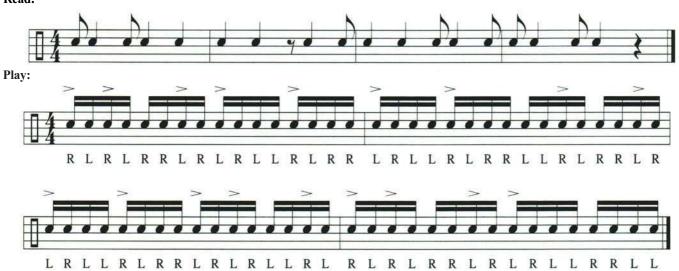




#### Non-Alternating 16th-Note Double-Stroke Variation

This variation is non-alternating simply because you will use double strokes where there is a tied note or rest on the beat. In this variation the accented song notes should never be part of a double stroke, and the double strokes will always start on the beat or on the "&" of the beat.

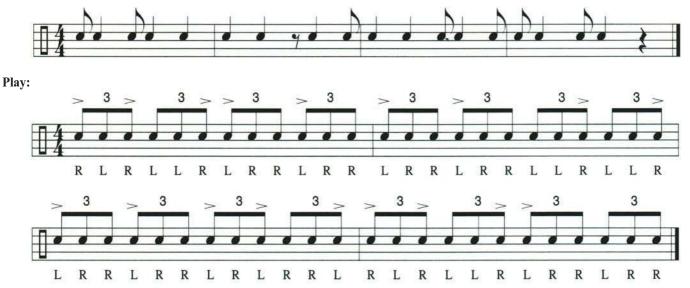
#### Read:



#### Non-Alternating 8th-Note-Triplet Variation

Again, this exercise is non-alternating because you will employ the use of double strokes, whereas in the alternating variation you used single strokes. The doubles will fall on either the first and second or second and third partials of the beat, depending on where the accents are.

#### Read:



There are obvious applications of these exercises to the drumset. When movement at faster tempos becomes restricted, double strokes may be more desirable than singles, especially if those singles have to be cross-sticked in order to be played on more than one drum.

My hope is that this study will bring you many rewards in the form of technical advancement and phrase interpretation. Happy practicing!

# The Drummer's Studio Survival Guide: Part 7 Multitrack Recording

#### by Mark Parsons

Almost all studio recording done these days (and most live recording, too) involves the use of multitrack recorders. Multitracks have anywhere from four to twenty-four tracks (and more, if you link two or more together) and come in five different flavors.

#### Recorders

Cassette-based recorders have from four to eight tracks, and frequently come as all-in-one mixer/recorder packages, which are excellent tools for bands to use in making demos of their tunes prior to going into a commercial studio. Modular digital multitracks (or MDMs) such as the Alesis ADAT or Tascam DA-88 are becoming increasingly popular in both project and commercial studios due to their flexibility, relative low cost, and digital quali-

ty, as are computer-based *hard disk recorders*. Both of these digital systems are expandable through the linking of multiple units (in blocks of eight tracks for MDMs and four or eight for hard disks). *Open-reel analog recorders* run the gamut from 1/4" eight-track machines to "industry standard" 2" twenty-four tracks, while *open-reel digital recorders* (twenty-four tracks or more) are primarily used in top-flight commercial studios due to their high quality and high cost. Both types of open-reel recorders can be slaved together for forty-eight or more tracks.

#### Tracks

It's outside the scope of this article to debate the relative merits of each of these recording systems (and great recordings can be made on each of them) other than to say that, everything else being equal, the more tracks available to you the better...not so



# Our Sijcks are perfectly balanced.





Brecker Brothers



The Cramberries

are all

However wild and crazy they may be, when you're trying to turn your created thoughts into music, you need drumsticks that feel more like an with the help extension of your hands than a piece of equipment. of some of the world's Which is why we put so much effort into making most respected players. They're sure that each pair of Zildjian sticks finished with only a slight flash coat of feels just right. We insist on the lacquer. And no sticks leave the factory until world's finest hickory. they're perfectly matched as a pair for weight and balance. Now some would say you'd have to be insane a to go to these Our designs

extremes. We say you'd be crazy not to.

## MD's 1995/96 BUYER'S GUIDE...

EVERYTHING YOU'VE EVER NEEDED TO KNOW ABOUT DRUM GEAR ... BUT COULDN'T FIND ALL IN ONE PLACE!!!

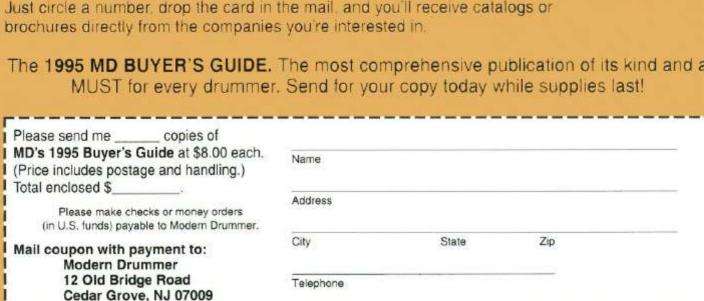
MD's '95/96 Buyer's Guide is jam-packed with listings of thousands of drummer items-prices and specs included. Look to the Buyer's Guide to find everything you want to know about every brand and model of ...

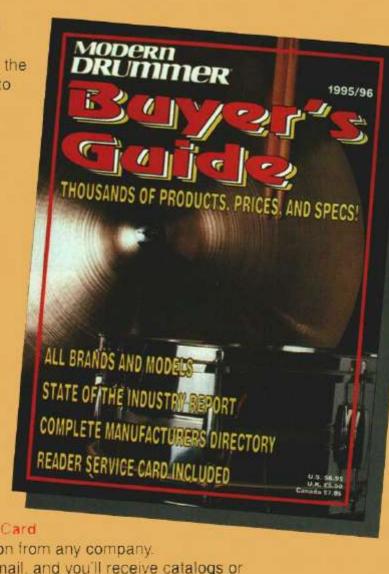
- · Drum Kits
- · Custom Kits
- Custom Snare Drums
- · Cymbals
- Hardware
- Drumsticks
- · Brushes
- Practice Kits
- · Drumheads
- Electronic Percussion
- Drum Machines & Processors
- Microphones
- · Cases & Covers
- · Accessories
- Ethnic & Drumset Percussion

The new Buyer's Guide also contains a complete Manufacturers Directory so you can easily locate every major company in the drum and percussion industry. And our special Reader Service Card

makes it simple to gather further information from any company. Just circle a number, drop the card in the mail, and you'll receive catalogs or

The 1995 MD BUYER'S GUIDE. The most comprehensive publication of its kind and a





much in terms of sound quality but in terms of flexibility.

If you're dealing with eight or fewer tracks, you're probably going to end up reducing your drums down to two tracks, either by initially recording them to only two tracks or by recording onto half a dozen tracks and then submixing them onto the last two open tracks. Both ways leave something to be desired when it comes to controlling your drum sound in the final mix. With the first method you're stuck with what you got when you first recorded your drums. If you later decide that you need more kick drum, you're out of luck-you'll have to go back and start over at the top, including re-recording all the other instruments done up to that point. While the second method affords you some control of levels (and effects) on individual drums when you do the drum submix, when it comes to the final mix you're still going to be stuck with the inflexibility of having all your drums on two tracks—and drums usually sound different against the finished song as opposed to by themselves.

With sixteen or more tracks, however, you can usually put each drum on its own track, allowing you to take advantage of two of the biggest benefits of multitrack recording: *isolation* of instruments and *overdubbing*. We'll cover both of these shortly, but the primary point is that putting each instrument on its own track is one of the best tools for maintaining control of your sound all the way through the process, from the first tracking session to the final mix.

#### Mixers

Okay, you're shopping around for a studio to record in, and you have an idea of how many tracks you'll need to capture your sound on tape. Now, what about that other piece of gear that all studios use: the mixing console? What are the requirements here? Let's briefly look at the most important features.

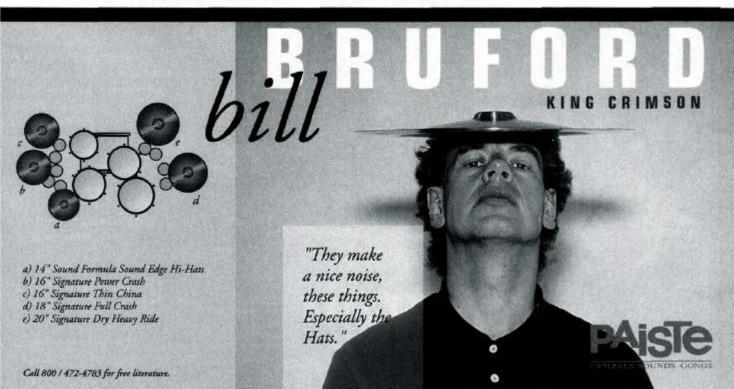
Input Channels. As with the number of available tape tracks, the

more inputs the merrier. At a minimum, you'll need as many input channels as tape tracks, plus a few extra. There's usually no problem when recording, because it's rare to record on *all* available tracks at once. The crunch comes during the mix, when *every* tape track requires an input channel. If you're mixing a sixteen-track tape on a sixteen-channel mixer, for example, and you want to use an input channel to process an effects return, you're out of luck because all the inputs are already utilized as tape returns. So you should always plan to have a few extra inputs available. (Yes, you could use aux returns, but they're not as flexible as input modules.)

Onboard EQ. Try to avoid mixing a serious project on a board with only two-band (high/low) EQ. Control of the midrange is just too critical, especially for drum sounds. Three bands of fixed EQ (high/mid/low) is better, but shoot for something with a sweepable (semi-parametric) midrange control if you can. It'll really help when you're trying to dial in on a specific frequency to cut or boost. Four bands of onboard EQ—fixed or variable shelf highs and lows with sweepable low mids and high mids—will put you in fat city.

Group Outputs. Sometimes called busses, group outputs allow you to send a signal (or a submix of several signals) to a tape track. As an example, your basic stereo mixer has two busses—left and right. With the exception of using direct outs from your inputs, group outputs limit the number of signals you can send to tape at any given time. Currently, mixers with eight or more busses have become the standard for most project and commercial studios, and should provide enough flexibility for most recording projects.

Aux Sends. These allow you to route signals to effects processors (and headphone cue systems) and are especially valuable during mixdown (when, for example, you may be addressing a delay, a chorus, and two or more different reverb programs). I'd consider





For more, information on Tama Drums and Hardware send \$3.00 (\$4.00 in Canada) to:
Tama Dept. MDD59, PO Box 886,Eers from PA 19020 • PO Box 2009, Idaho Falls, ID 85403. In Canada: 2165-46th Avenue, Lachine, Quebec H8T-2P1.

four to be a practical minimum, with six or more being superior.

#### **Recording Strategy**

It's very beneficial to plan out how you're going to record the various parts of a completed song, both in terms of time saved in the studio and in getting the best possible tape of your music. There are endless possible permutations, but we'll discuss the three main methods of tracking here. You can fine-tune each to fit your personal needs.

All at once. This "live in the studio" method can work great, assuming certain conditions are met. First of all, you obviously must have enough personnel to pull off the entire arrangement (which means that if you're envisioning three guitar parts, you're going to need three guitar players). Your band must be very well rehearsed, since any mistakes (or poor performances) by any member will require re-recording of the entire piece. Additionally, the studio must provide for adequate isolation of individual instruments from each other, which can prove difficult with things like vocals and acoustic guitars.

Provided these criteria can be met, this method can yield recordings with the ensemble feel of a "live" tape and the superior sonic quality of a "studio" recording. Indeed, some great records have been made this way.

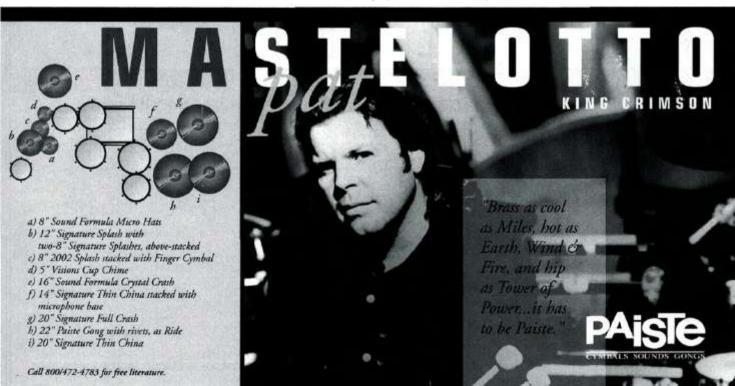
One at a time. This is for those in the opposite boat from the "live in the studio" folks. The "one man band" guys, of course, have to track one instrument at a time. But this method also works well when you're not yet sure of all the details of the song. You can start by just laying down the groove. Then, after the chord changes have been decided upon, the bass part can go down. The guitarist can then take home a cassette of the bass/drum tracks to help him finalize his part, after which the vocalist can...etc.

The "one track at a time" method is also useful if you have to record in a room too small to fit the whole band in at once—or in a

room with no provisions for isolation between instruments. The benefits of recording this way are that you can achieve perfect isolation between tracks, and you can utilize the studio's very best microphones and dynamic processors (which are probably in limited supply) on each instrument. The drawback to overdubbing each instrument is that the "feel" tends to suffer, due to the lack of interaction during the actual recording. This can result in recordings that sound more stilted and less organic (especially with regards to rhythm parts) than they otherwise might.

Section by section. This hybrid method uses the best of the two previous techniques. Usually the rhythm section goes first, recording their basic tracks as a unit. To increase the "band feeling" and tightness of the rhythm tracks, the singer usually performs the lead vocal part at this time as well. (This "guide" vocal isn't intended to be part of the final mix. A "keeper" vocal will be tracked later, but the guide—sometimes called a "scratch" track—helps the groove and makes things easier during any subsequent instrumental overdubs.)

Next might come any additional rhythm parts (such as a second guitar part or a synth overdub), followed by a vocal session where the final lead and backing vocals are cut. Any solos might be tracked next, followed by things like percussion overdubs and sweetening. The exact order isn't as important as the general concept: Get the core of the band on tape playing as a group, then overdub other parts in a logical sequence that builds on the cohesiveness of the basic tracks. This gives us the advantages of rhythm tracks that have a solid, organic groove (due to interaction between drummer, bassist, and other rhythm players) and flexibility for vocals and solos (which can be rehearsed and tweaked against the basic tracks until they feel right). Other benefits include isolation for all overdubbed tracks as well as the use of choice mic's for those same tracks. All in all this is a practical and highly recommended way for most bands to record.













HIGHLAND LAKES, NJ



RICK CLARK BIRMINGHAM, AL 28

















































MEJSSAPUCH DE FRIPP PORTSMOUTH, NH





PHILIP REILLY















#### Look at these faces and remember them.

They're all part of Pro-Mark's New Generation of "Not Yet Famous Drummers." Today's aspiring drummers and just maybe tomorrow's superstars. And, all of them play Pro-Mark drumsticks. If you'd like to be part of Pro-Mark's New Generation and be eligible to be pictured in an ad like this one, contact us today and ask for a free entry form for our recognition of the "Not Yet Famous Drummers" of the world. Who knows, your picture may wind up in Modern Drummer or other international magazines. Let us hear from you.

## pro-ma

Our reputation is in your hands.

10707 Craighead Drive Houston, TX 77025 713-666-2525 Hotline: 1-800-233-5250

E-mail: Promark@ CIS.compuserve.com Other helpful tips in this area. Once you're set up to record a basic track, go ahead and cut rhythm tracks for several songs (assuming it's a multi-song project). Then overdub all the vocals, then all the solos, and so on, instead of completely finishing one tune before starting the next. This'll save you lots of time (and money) in the studio. Make sure most arrangement details and other creative decisions are made *prior* to entering the studio. (That's why this is called pre-production.) Not only is it expensive to re-think your arrangements in the studio, it's also hard to be relaxed enough to be creative when everyone's watching the clock tick away your (presumably limited) recording budget.

Also, make up a dummy track sheet during your pre-production. This is simply a piece of paper divided into squares, with each square representing a tape track. Number the squares and write in each one exactly what you plan to put on that particular track—whether it's a cowbell part or an entire horn section. This'll keep folks from getting carried away with the magic of overdubbing and running out of tracks. (I recently had a situation where with only two remaining tracks available—carefully left open for a backing vocal and a guitar melody—the guitarist suddenly decided that he wanted to record his part in three-part harmony!)

#### The Dreaded Click

Sooner or later you're going to find yourself in a situation where you have to play along with a sequenced instrument or come in after the fact and lay drums on top of previously recorded tracks. (Or maybe you're just working with a producer who's a fanatic about strict timekeeping.) Either way you're going to be playing with a click track. It's really not that big a deal once you get used to it, but don't wait until you're under the gun. Start *now*. Use a drum machine (or just an inexpensive metronome with a headphone jack) and get accustomed to playing with it. For more insight into the subject I spoke with Rod Morgenstein, who has

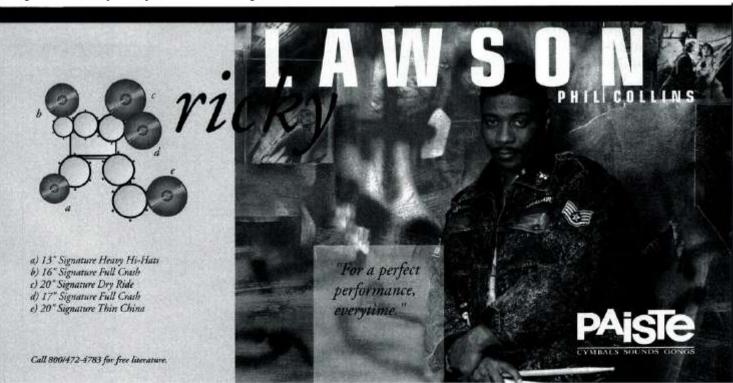
created some brilliant drum tracks while negotiating a click.

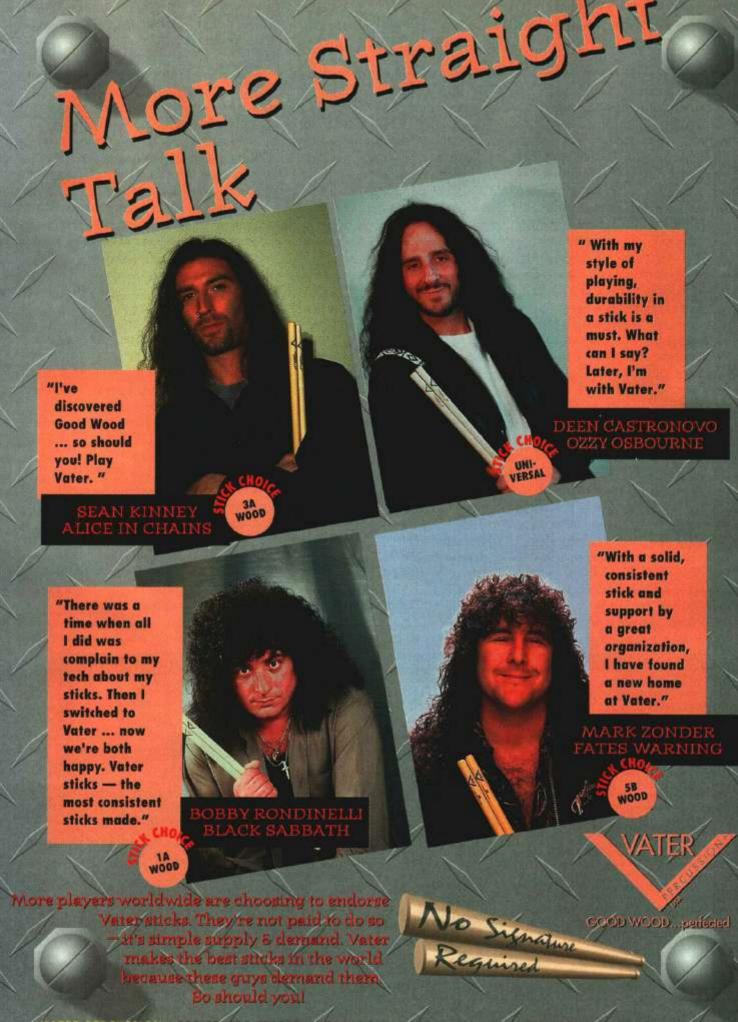
"The click is your *friend*," Rod states emphatically. "It's not supposed to be an enemy that embarrasses you and makes you realize how human you are. And like anything, you have to practice with it. If you have no experience with it you're probably going to be very surprised at how difficult it is to play consistently with it. It's like most skills in life: You have to do them consistently to stay at a particular level or get better at them. I can't emphasize enough to drummers who really are serious about a career in music and are hoping to get into recording studios that you have to spend *some* of your practice time working with a click, because the odds are that once you get in the recording studio you're going to have to play with one.

"Playing with the click will build your confidence," Rod continues. "I think there's a feeling sometimes that if you practice with a click you're going to then become dependent on it. I don't feel that at all. When you've been practicing with one and then it's *not there*, you're going to take some of that influence with you—some of the consistency of it. It's going to help you start thinking more in time."

#### **Playing For The Tape**

Okay, you've found a studio you like, your band's well-rehearsed, you've decided how you're going to track things, your drums are meticulously tuned, and all the mic's are carefully placed. (We'll talk about *those* little beasties next time!) The red light comes on and you think, "This is it! This is going down for posterity and everyone's gonna hear it, so I'd better show my stuff...." So you pull out all the stops and play every fill you've ever learned within the first eight bars of the song in a dazzling display of technique. Right? *Wrong*. More recordings have been sabotaged by over-playing (and under-listening) than by any other factor. A lot of this happens due to the attitude illustrated above





and failure to keep the final goal in mind. So here are some thoughts to help you "play for the tape" and achieve a successful recording.

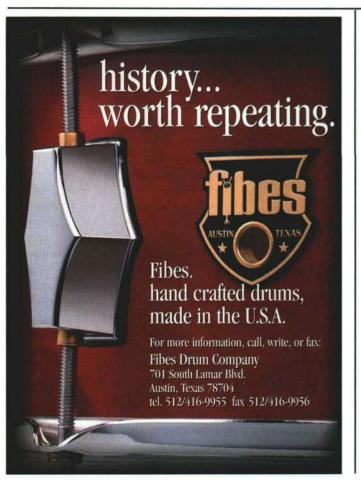
Songs are built from the bottom up. I know you've heard this before, but it's true: You can't build a good structure on a weak foundation. The basic tracks—especially the drums and bass should really feel good before you add other parts to the song. If you finish a take and you know that something about your part wasn't up to par, 'fess up right then and there. It's far better to invest a few minutes to take another swing at it now than to have everyone realize during the final mix that the groove just isn't happening.

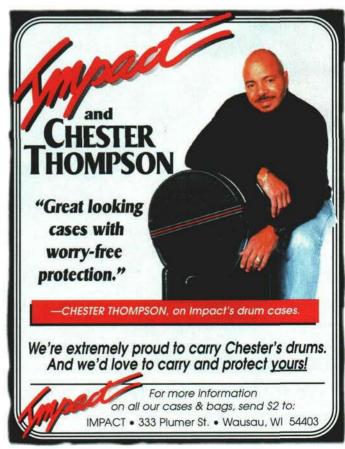
Always keep the finished song in mind when cutting drum tracks. When it's just you and a bassist (and maybe a rhythm guitar) there's a lot of space in the music. It's easy to get carried away and fill in all the holes (which is why it's a good idea to have someone singing a guide vocal when cutting basics). Whether or not there's a vocal cue available, you should envision the completed song and be aware of how your drums fit in, then play the part you envisioned.

Support the song rather than your ego. Many times musicians come up with a part that they think is interesting or unique or simply shows them in a good light, and they become so enamored of that part that they're blind to the possibility that it might not fit the song at all. Avoid this syndrome by stepping back and listening to the song as though hearing it on the radio being performed by another band. Does the drum part groove, or is it distracting? Does it enhance the song, or weaken it by competing with a vocal or featured instrument? If you can't be objective enough to do this while you're actually playing, then listen to rehearsal tapes. As mentioned earlier, it's better to sort these things out prior to going in the studio.

Listen closely to your favorite pro drummers. You know what they can do when they're shredding, but I want you to analyze what they're playing in the middle of a verse or during someone else's solo. I think you'll find that even the more technical drummers know when to shine and when to lay down a foundation that makes the music feel good.

I don't want to leave you with the impression that "playing for the tape" equals "no chops allowed!" because it doesn't. I like listening to a skilled player "show his stuff as much as the next drummer. It's just that our goal with these articles is to see to it that when you go into a studio-whether a four-track demo room or a forty-eight-track pro facility—you come out with a tape that both drummers and non-drummers will like. We want that tape to be successful at whatever its intended purpose is, from landing you a gig at that club downtown to landing you a record deal at a major label.





# Arthur "Zutty" Singleton

Zutty Singleton was born in Bunkie, Louisiana in 1898, and was basically a self-taught drummer. During his illustrious career he worked with Steve Louis, the Tuxedo Jazz Band, Louis Nelson, the Maple Leaf Band, and the popular Fate Marable. However, Singleton would not gain national recognition before his recordings with Louis Armstrong's Hot Five of the '20s.

In 1917, Singleton was part of the migration of jazz musicians to Chicago, where jazz activity was flourishing. While there, he performed with Doc Cook, Dave Payton, and Jimmie Noone, and later in New York with Armstrong, Fats Waller, and Sidney Bechet. He also recorded with Pee Wee Russell, Jelly Roll

Morton, Wingy Manone, and Buster Bailey.

Known for his great suppleness, Singleton followed the melodic lines of jazz improvisation more closely than anyone who had come before. He also utilized a more modest setup in comparison to other drummers of his era. With the exception of the standard novelty effects, Singleton limited himself to a snare drum, bass drum, two toms, and two or three cymbals.

"When we soloed," recalled Singleton, "we had all kinds of gimmicks—skillets, ratchets, bells, Chinese toms, Chinese cymbals—everything. But there was very little rhythmic syncopation. All you had to do was keep good time."

Another key element of Singleton's style was his use of the snare drum press roll accentuated on the second and fourth beats to maintain the pulse. Singleton's press roll timekeeping technique was actually the forerunner of the modern jazz cymbal beat.

"The first pair of brushes I ever had were given to me by Louis Cotrelle," said Singleton. "I studied Cotrelle's work a lot during the early days. But Louis didn't care about brushes, so he gave them to me. They were the first pair of brushes I ever saw in my life. Before that, you had to get your soft effects by controlling your touch with the sticks."

In 1974, Singleton was awarded the Gene Krupa Award, and in 1975 he was voted into the NARAS Hall Of Fame for his performances on the Louis Armstrong Hot Five recordings that were made in 1928. A stroke rendered Singleton inactive in 1969, and he died in New York in '75. Fans of traditional jazz continue to rank Arthur "Zutty" Singleton a true jazz drumming pioneer and a leader in the field.

Text excerpted from The Great Jazz Drummers by Ron Spagnardi, published by Modern Drummer Publications. Kit information and photo at left reprinted with permission from Hal Leonard Corporation. © 1994 Jon Cohan.

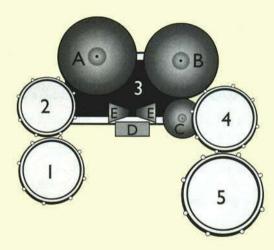


"We just kept the rhythm going and hardly ever took a solo."

—Zutty Singleton

#### Zutty Singleton's Kit Circa 1941

Once Zutty became a Leedy endorser in the late '30s, he received a white marine pearl-covered kit, which he played for at least twenty years. Even after the hi-hat (or Charleston cymbals, as they were sometimes called) became popular in the '30s, most Dixieland drummers didn't use them, preferring to keep the syncopated pulse on the snare drum. Zutty would only use a hi-hat if the gig called for it. Otherwise he kept time on an 8"-deep Leedy Broadway standard snare drum. Like Baby Dodds, Zutty kept his drums tuned to specific notes that coincided with the songs he was playing. His tom-toms, which varied in size from 11" to 14", were mounted on his bass drum, along with cowbells and a woodblock and other effects, which were essential to the New Orleans sound.



Leedy drums, marine pearl

- 1. 8x14 Broadway standard snare drum
- 2. 9x13 or 7x11 single-tension tom-tom
- 3. 28" bass drum
- 4. 12x14 tom-tom (mounted on the bass drum)
- 5. 14x16 floor tom

A. 16" Zildjian cymbal

B. 15" riveted Chinese crash

C. 6" choke cymbal

- D. woodblock
- E. cowbells

Additional trap effects include: train whistle, ratchet.

Note: Zutty often would switch the 12x14 tom-tom to his left and put the 7x11 or 9x13 to his right. He might also omit the floor tom.

Excerpted from Star Sets, Drum Kits Of The Great Drummers by Jon Cohan (ISBN #0-7935-3489-5, Hal Leonard Corporation).







157 West 24th Street New York, NY 10011

212-989-7600

11 am to 7 pm, Mon-Sat

Expert Restorations

Come visit our shop!

New York City's ONLY Drum Shop dedicated to the preservation of Vintage American Drums and cymbals. Vintage drums and cymbals bought, sold, and traded. Expert restorations. Stop in and visit our collection of fine vintage drums and cymbals.







# **Limited Edition Modern Drummer Mug**

Advertised to MD readers only!



This hefty 4-color director's mug is made of fine porcelain and holds 15 oz. of your favorite beverage—and it can be yours for only \$11.95 plus \$3 s/h.

Send check or money order with your complete mailing address to: Modern Drummer Mug, 12 Old Bridge Road, Cedar Grove, NJ 07009.

# **Questions & Answers**

#### by Billy Messinetti

As an educator in electronics for drummers, I'm often asked the same questions over and over. This is because there are some very common situations that come up all the time. In this article I'm going to address some of these frequently asked questions. I'll be very specific and add definitions to clarify things even further. Rather than just telling you what to do, I prefer to teach you so you will understand what's going on. This will help you figure out other situations you run into in the future.

This article is geared towards someone who already uses electronics, not the beginner. If you are a beginner or need further detailed explanations, look for my forthcoming instructional video, Basic To Intermediate Electronics For Drummers.

The most popular instruments in electronic drums are currently the Roland TD-7 and drumKAT 3.5, so most questions will pertain to them. However, keep in mind that there are common parameters (control functions) in most electronic MIDI instruments.

#### 1. Can I split the inputs in the TD-7 and use two separate pads?

The TD-7 is a drum/percussion sound module with a nine dualtrigger-input interface. Naturally you might think the signal can be split to trigger two separate sounds. This is only possible with either the Roland PD-7 or PD-9 pads, which are not the standard pad-with-rim configuration (like a ddrum or S&S pad). If you plug in any other pad with a separate rim output or use two acoustic drum triggers, it will not work.

#### 2. The pad or trigger won't respond to double strokes.

**Mask Time** is a parameter common to both the TD-7 and drumKAT, used to avoid false or double triggering. What you are setting here is the amount of time that the interface (trigger inputs) will ignore additional signals after an initial hit. The time is measured in milliseconds. Be careful not to set this too long, or notes meant to be heard will be ignored (the second note of a flam, for instance). Lower the mask time. If you bury the beater when you play the bass drum, be careful not to set the mask time too low or you will hear multiple hits.

#### 3. Hitting one pad or trigger causes other unwanted sounds to occur.

This is known as false- or double-triggering. There are a few different ways to address this problem, depending on what instruments you're using. Basically you can address the interaction or crosstalk parameters and/or raise the sensitivity or threshold level.



In the drumKAT, adjust the trigger interaction matrix (which is found in the "global edit" mode). In the TD-7, go first to the "trigger edit" mode, then go to the "crosstalk group" parameter and assign the pad or trigger you're hitting and the ones that are falsetriggering to the same "crosstalk group" number.

#### 4. Grace or ghost notes are not being picked up by the snare pad/trigger.

Threshold is the point at which a trigger signal is recognized. Lower the threshold until the softest notes you play are tracking. Most players prefer the threshold on the snare to be set very low, while toms are set relatively higher—due to the fact that you don't play with as much subtle nuance on the toms as on the snare. Conversely, if hard hits are causing false-triggering, you should try raising the threshold. (This might also be controlled with either mask time or headroom.)

Headroom is used when "training" a trigger, to set up a safety margin. Simply put, if you get false- or double-triggering, raising the headroom uses this safety margin to eliminate unwanted signals. Just be careful not to raise this parameter too high, because it can diminish the tracking accuracy. Keep it as low as possible without causing problems.

#### 5. How do I adjust the volume of the individual sounds in the TD-7 module?

The mixer section of the TD-7 is found under "instrument edit." Press "jump" and then press the top far right button (#3 or edit button). Now you're in the "instrument edit" mode. Turn the data knob until you get to "out level." Move the cursor right, hit the pad of the sound you want to adjust, then raise or lower the "out level." If you can't get it loud enough, lower the "out level" of all the other instruments. Don't forget that there are two level adjustments to be made for sounds with layers.

#### Now you can get the new Dennis Chambers video for a song.

You're not dreaming. You're conscious. This is reality. You can watch the master at work for only \$9.95. He's definitely the artist's artist. No matter what the style, you know Dennis will lay it down.

And check out the trapKAT Dennis uses. It may not look like a drumset, but it sure plays like one. Just plug this 24-pad ergonomic wonder into any sound source and you're ready to go. No cords, no cumbersome pad setups, no experience

necessary. The trapKAT has advanced, fingertip-sensitive FSR technology. Nothing's this responsive, this outrageous. So get the Dennis Chambers video. And welcome to trapKAT, the future tense of drumming.

## KAT

53 First Avenue Chicopee, MA 01020-4636 Phone: (413) 594-7466 FAX: (413) 592-7987

#### EASY PROGRAMING

Intuitive interface and two-line LCD display make editing any or all of the 24 pads a cinch.

GIANT 24-PAD PLAYING SURFACE

Ultra-sensitive FSR gum rubber pads (14 raised rim and 10 flat) feel and

respond great. They're so sensitive you

**HI-HAT & BASS DRUM INPUTS** 

Setting up with KAT's incredibly

realistic and expressive foot

triggers takes seconds.

can play a crisp buzzroll!

#### HEAVY-DUTY CONSTRUCTION

All steel enclosure and thicker rubber playing surfaces for the most demanding player.

#### **BIG, BUT NOT BULKY**

trapKAT is big, yet extremely portable, compared to multi-piece pad setups.

#### **GREAT PRACTICE TOOL**

Infectious melodic and rhythmic grooves, built right in, make for fun and effective practice sessions.

23.5

"You've never seen a compact electronic drum kit this

# trapkar

Get the new Dennis Chambers video, *Electronic Grooves*, for \$9.95. Featuring Dennis, the trapKAT, and the music of Tom Coster.



K& K Sound Systems Inc.

1260 Anderson Ave. Coos Bay OR 97240 call (503) 267-4285

Overhead Mircrophone

\* The Price

6. How do I back up all of the data in my instruments, just in case anything goes wrong (such as lightning strikes, power surges, or equipment breakdown)?

It's very necessary to back up all of your work. A sequencer or sysex recorder is needed for this task. Make sure the sequencer is set to record sysex (or "system exclusive") information. Check the owner's manual of the instrument you're backing up for instructions on sysex dumps.

Connect the MIDI Out of the instrument you're backing up into the MIDI In of the sequencer. Start recording and send a MIDI dump. Let the recording continue until the instrument is done sending information. Save the dump as a song file onto a floppy disk or in the hard drive of your computer, if you're using a software sequencer.

7. The dynamics of the pads/triggers aren't consistent with my playing.

Interfaces today are equipped with auto-train modes. The pads/triggers must be "trained" before any other adjustments are made. That involves selecting the proper gain, threshold, and mask time settings. After "training" the triggers, check the velocity curve and minimum and maximum dynamics.





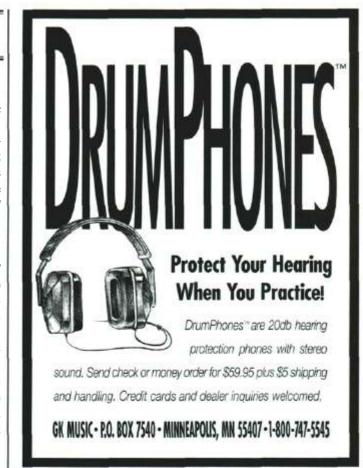
#### 8. Where is the best position to place triggers on acoustic drums?

There are a few positions that are good. If you're using headmount triggers, place them about 1" away from the rim at about 12 o'clock (directly across from you). An alternative for tom-toms is on the shell, beneath the top drumhead hoop. Then there are rim-mount triggers, which touch the heads in an "out of the way"

#### 9. Will any electronic hi-hat pedal or footswitch work with any interface or drum module?

There are different types of hi-hat pedals and footswitches. KAT and Roland use hi-hat pedals (the hatKAT and FD-7 respectively) that send out continuous controller information that tell the position of the pedal. I usually recommend sticking with the same manufacturer: KAT with KAT products and Roland with Roland. However, they can be interchanged. The hatKAT can also substitute for a second bass drum.

Some drum modules can only use a footswitch, of which there are two types: momentary open and momentary closed. Either one will only read open or closed positions. Check which one you need for the instrument you use. You cannot interchange these and get



### The Band Will Think You Have A Whole New Set.

You know you've got a great snare drum when it makes your whole set sound better. That's what happens when the snare is

Noble & Cooley CD Maple.

Its low-mass hardware, symmetrical venting, and a thinner, more lively shell make CD Maples our latest

a super-resonant, super-responsive

breakthrough, Even the finishes reflect well on the rest of your set.

The secret is in the ultraviolet lamps which cure the finish into a

deep, hard translucence. The only way to get a CD Maples snare to sound better is to surround it with a CD Maples set.

No matter what you call your band,

we call that good company.



WATER STREET, GRANVILLE, MA 01034

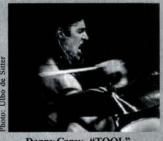
### TRIGGER with FIRE-POWER!

### **HEXABUG**

Acoustic Drum Trigger

The Drummer's Choice





"By far, the best Trigger I've ever used!"



Danny Carey - "TOOL"

For Information on the Hexabug Trigger and other Simmons Products see your local dealer or call/write to:

technology working for the drumme

SIMMONS SERVICES

6573 Neddy Avenue West Hills, CA 91307 Tele/Fax: 818-887-6708 the proper results.

### 10. Can I do sampling or expand the sounds in my drum mod-

Drum modules generally are read-only-memory (ROM), which means they don't have sampling capabilities. There are some that have a ROM card slot and can read optional sound cards (such as the Roland R8 drum machine), but many (like the Alesis D4 and Roland TD-7) don't. The Akai-Linn MPC-60 and MPC-3000 are MIDI production instruments that are designed as drum samplers. With either one of these instruments you can sample drums and play them back through MIDI. The ddrum 3 can accept samples downloaded through MIDI, SCSI, or DAT tape.

Billy Messinetti is an electronics specialist who performs, programs, instructs, and writes extensively in the New York City area.



### EST L.A. MUSIC ANTEED LOWEST PRICES!

EVERY MAJOR BRAND

ACOUSTIC AND ELECTRONIC DRUMS • CONGAS

CONTROLLERS • CYMBALS • DRUM HEADS • DRUM MACHINES

GONGS • LATIN AND ETHNIC PERCUSSION • PEDALS

PRACTICE PADS • STANDS • KEYBOARDS • GUITARS • BASSES

AMPS • SOUND SYSTEMS • PRO AUDIO & RECORDING EQUIPMENT

### WE'LL BEAT ANY DEAL! CALL NOW!







TRILOK GURTU

VICKI RANDLE - TONIGHT SHOW BRIAN KILGOR - JOHN TESH WITH GLENN NOVES- DRUM MGR WITH NOEL GOULD - PRO AUDIO WITH GARY PATTERSON - DRUM

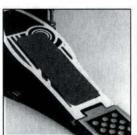
### Where The Pros Shop"

Phone and Fax Orders. We Ship Everywhere.

(310) 477-1945 Fax: (310) 477-2476

**ALL MAJOR** CREDIT CARDS. FINANCING. AND LEASING

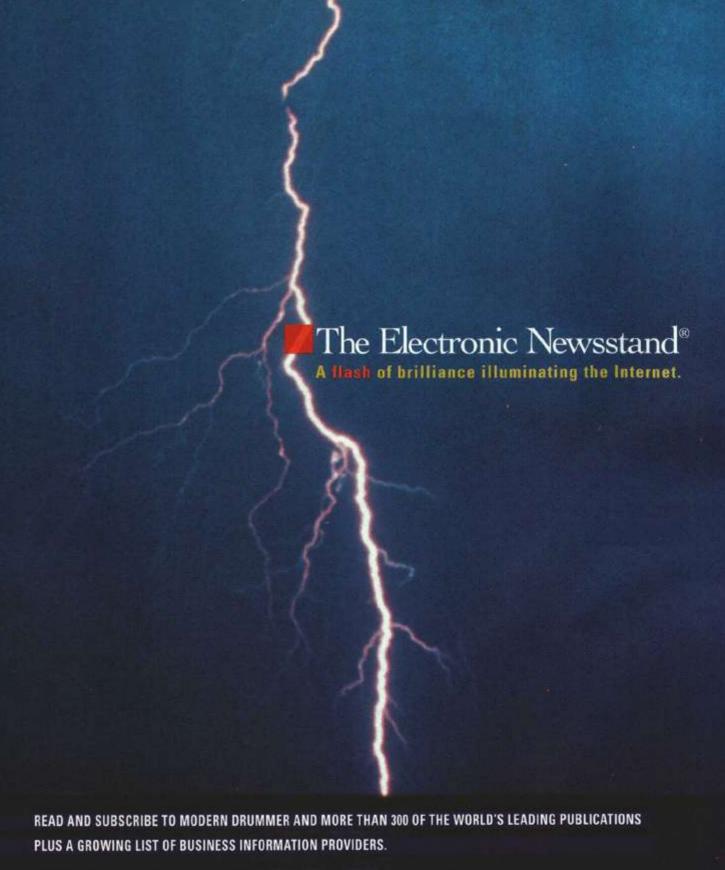
### **SLIP-NOT GIVES** YOUR FEET A HA



Tired of your feet slipping around on your footboards? Discover Slip-Not™ by Pro-Mark. Slip-Not is a replaceable, self-adhesive, non-slip gripping surface for bass drum, hi-hat, and electronic trigger pedals. It gives you traction

for extra power and control. Designed to fit all standard footboards, Slip-Not can be easily trimmed to any shape you want. Pick up a package today at your favorite retailer.

10707 Craighead Drive Houston, TX 77025 713-666-2525 Hotline: 1-800-233-5250 E-mail: Promark@CIS.compuserve.com



Access to The Electronic Newsstand is FREE to Internet users via:

The Newsstand Home Page at URL http://www.enews.com/ gopher enews.com telnet enews.com and log in as enews email gophermail@enews.com



# Horacio "El Negro" Hernandez Cream Of The Cuban Drumset Crop

by Ken Ross

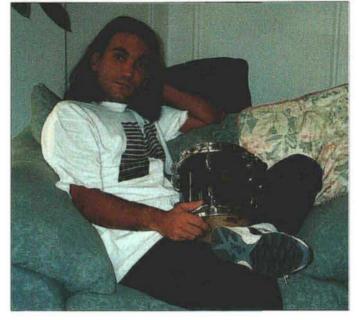
Horacio "El Negro" Hernandez is a thirty-one-year-old Cubanborn phenomenon, a gifted drummer who represents a new generation of great musicians following in the footsteps of countrymen Arturo Sandoval, Ignacio Berroa, Daniel Ponce, Paquito D'Rivera, and others. Hernandez plays on the cutting edge of today's music with technical prowess and purpose. His drumming also reflects a proud musical heritage rooted in folkloric tradition.

Horacio first gained international recognition as the drummer for the extraordinary Cuban pianist Gonzalo Rubalcaba and his group Proyecto. This band's electrifying performances captured the attention of audiences around the world. Hernandez combined his musical skills with his dynamic playing to help propel Provecto to a position of being one of Cuba's top contemporary bands. Since leaving Cuba, Hernandez has made a name for himself in the U.S. with his playing on Paquito D'Rivera's Forty Years Of Cuban Jam Sessions, Ed Simon's Beauty Within, and Victor Mendoza's This Is Why.

Hernandez was born in Havana in 1963. "I grew up in a very musical family," he says. "My grandfather played trumpet with various bands including the Septeto Nacional [traditional Cuban band famous since the 1920s]. He was the traditional Cuban influence in our family. My father was a real jazz buff who hosted jazz programs on the local radio stations. My brother was always into rock music, like the Beatles. It was difficult for me to play my records at home," Horacio laughs, "because everyone else in the family was playing their music." (Incidentally, "El Negro' —the black—was a nickname given to Horacio even before he was born. It was a sign of affection for a little black boy who lived next door and was best friends with Hernandez's brother.)

Horacio's inclination towards drumming was evident at an early age. "We were fortunate to have a lot of instruments in our house," he recalls, "thanks to my grandfather. We had small hand percussion instruments and even a piano. But I never had a drumset when I was young. In Cuba, even if you could afford to buy a drumset, it was very difficult to locate one. When I finally got a set, I practiced all day long. I practiced along to the radio, listening to people like Tony Williams and Billy Cobham. I had no idea about foot technique or double bass drums. I just tried to copy what I heard on the radio."

Hernandez's enthusiasm for drumming grew, and eventually he studied with two of Cuba's finest teachers. "My first teacher was



Fausto Garcia Rivera," says Horacio. "He was a show drummer who had studied in the United States with Henry Adler and George Lawrence Stone. At that time in Cuba, Fausto was the only teacher with that kind of information, so we mainly worked on snare drum reading and technique. We read from Stick Control, the Buddy Rich book, the Podemski book, and some great Russian

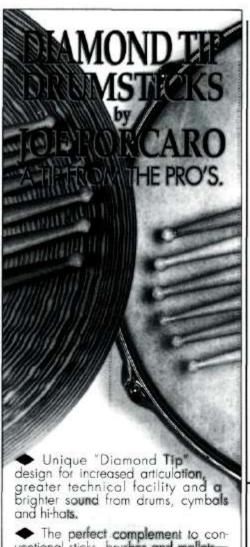
"My other teacher was Enrique Pla [of the famous Cuban jazz group Irakere]. He was one of the best drumset players in Cuba at that time. My father always encouraged me to hear Irakere play live, and Enrique's playing was very inspirational to me. We used to listen to him play at a club in Havana called Johnny's Dream. All the great musicians—like Arturo Sandoval and Paquito D'Rivera—jammed there."

Hernandez continued to broaden his education by enrolling in the prestigious National School of the Arts in Havana. "They taught us classical music, timpani, mallets, and snare drum," he recalls, "but they would not teach timbales, conga drum, or the drumset. They considered the timbales and conga drum 'street music,' while the drumset...that was American! [laughs] But when the teacher would leave the room we would set up all the concert instruments like a drumset and play rock music. Most of the students were more into rock music than classical."

Horacio's first professional break came while he was still attending school. "I got a job playing with a well-known saxo-



GMS DRUM CO.: FULL SERVICE, CUSTOM CARE



ventional sticks, brushes and malletsthe General and Special-purpose drumstick for all drumming situations.

 Used by top drumset artists as well as studio and orchestral percusslonists.

 5A, 7A, BA, 2B, 5B and Rock models available in a choice of premium-grade hand-selected Hickory or Maple.



### JOPO MUSIC, INC.

PO Box 4416 North Hollywood, CA 91617 TEL (818) 9956208 FAX (818) 981-2487

Dealer inquiries invited.

phonist named Nicolas Reynoso," he says. "We played mostly jazz. Gonzalo Rubalcaba was the pianist in the band." Hernandez stayed with Reynoso about one and a half years, developing a reputation as a uniquely talented and versatile drummer.

Opportunity knocked once again for Hernandez when he was asked to take over the chair of session great Ignacio Berroa at Egrem Studios, one of Cuba's largest recording studios. "The studio is where I learned the most," remarks Hernandez. "I played twenty hours a day, in every style, with all kinds of bands. I must have recorded hundreds of records for them."

Hernandez soon became first-call session drummer for Egrem. Not long after that he received a call from his old friend and bandmate Gonzalo Rubalcaba. "Gonzalo was putting a group together, and he asked me if I wanted to join," Horacio recalls. "I had to say no because I had an engagement with a woman singer in Nicaragua. After I hung up I thought for a second and said, 'What the hell am I doing?!' So I called Gonzalo right back and said yes!"

Rubalcaba's compositions covered a wide range of styles, from classical Cuban to electric jazz. "Gonzalo's music was the most challenging music I ever played," admits Hernandez. "He could tell you exactly what he wanted because he was also a drummer. The music was always so original—and written out beautifully. I'd say about half of it was improvised. I almost never played backbeats. I feel that I contributed a lot of the jazz feel to the band. The first record we recorded, in 1980, was called Gonzalo Rubalcaba Y Su Provecto."

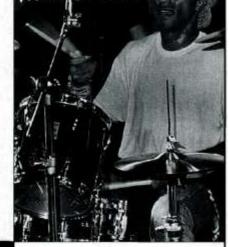
Horacio's career took another leap in 1982 when Arturo Sandoval's band had to cancel an overseas jazz festival appearance



"Whatever your skills and your needs, because you put your heart into your music, you deserve a school and teachers who do the same .... "

- Full Time programmes 3 Months - 1Year - 2Years
- Private Lessons

### IN LONDON



10 Stanley Gardens. London W3 7SZ, GB (0181) 749 3131

THE FIRST AND FOREMOST SCHOOL IN GREAT BRITAIN

# WINS WINS WINS A ONE-OF-A-KIND MAGSTAR SNARE DRUM

This beautiful drum can be yours just for sending us your name, address, and phone number on a postcard.



his custom-made 6x14 Magstar snare drum features a Suraya segment shell composed of fortytwo individual mahogany segments. The shell has been given a clear lacquer finish hand-rubbed for a soft satin effect. The hardware is plated in 24-carat gold.

**VALUE \$849** 

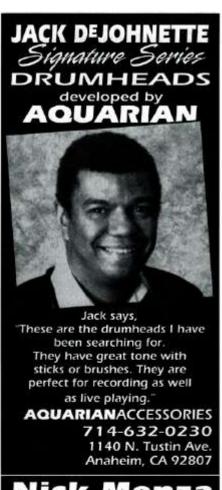
The sonic objective of this drum's design is to produce a warm, woody tone from the mahogany shell, with bearing edges specially cut to offer sharp, clear definition. Magstar designer Rob Kampa states that this drum will produce "a dense projection with virtually no dead spots and a dynamic sonic wave that is louder—yet more sensitive—than ply-shell drums."

### Send your card to:

Magstar Snare Drum Sweepstakes c/o Modern Drummer 12 Old Bridge Road Cedar Grove, NJ 07009

#### RULES

- ) Submit standard-sized postcards only. Be sure to include your name, address, and telephone number.
- Your entry must be postmarked by October 1, 1995.
- You may enter as many times as you wish, but each entry must be mailed individually.
- 4) Winner will be notified by telephone. Prizes include shipping costs.
- 5) Previous Modern Drummer contest winners are ineligible,
- 6) Employees of Modern Drummer and Magstar Drums are ineligible.



due to Sandoval's illness. "We got a call the next day," says Horacio. "We were told to pack our bags, because Proyecto would fill in for Arturo's band. To leave Cuba was an incredible experience for us. It's not like in the U.S., where you can just take a vacation. When we arrived in Holland, everything was so new for me. I walked into this huge hotel—and there in front of me stood Jack DeJohnette! I couldn't believe it; I was overwhelmed!"

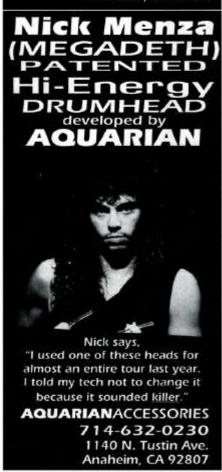
The concert was a huge success for Proyecto, and launched them into almost non-stop touring around the world. Hernandez stayed with Gonzalo Rubalcaba for seven years, during which he recorded a total of seven albums and established himself as a world-class drummer. Beyond his remarkable technical and musical skills, he demonstrated a unique ability to adapt the drumset into any style of music. His clever re-voicing of Afro-Cuban folkloric

rhythms set new standards for the drumset.

By 1990 Hernandez had decided it was time to move on. He was eager to play with other musicians and pursue musical opportunities outside of Cuba. "In Cuba, work for the musician is really different. You usually stay with the same band all the time." When an opportunity presented itself, Hernandez sought political asylum in Italy, where he played and also taught at the Timba Centro di Percussion in Rome. In 1993 he decided to make the big move to New York City.

"When I arrived in New York," says Horacio, "the first person I called was Paquito D'Rivera. He said, 'Hey! How did you get here?' and I said, 'That doesn't matter. I'm here!' So he said, 'Okay! We have a recording tomorrow!' That turned out to be his *Forty Years Of Cuban Jam Sessions* album."

While Hernandez anxiously awaits citi-





# WHY RUN THE RISK...

...when a subscription to Modern Drummer means you'll never miss an issue!

MD sells out fast on newsstands and at music shops. But as a subscriber, you never have to worry about missing out on the wealth of important, exciting information Modern Drummer offers serious players each month.

Like our in-depth feature interviews with the world's greatest drummers. Revealing product reviews. Absorbing feature articles on subjects that affect the lives of all drummers. And a full roster of departments where guest columnists like Rod Morgenstein, David Garibaldi, Joe Morello, Ed Shaughnessy, Emil Richards, John Riley, Rick Latham, Paul Leim, Tommy Wells, Peter Magadini, Ed Soph, Joe Franco, and more offer practical advice and openly share their expertise.

You'll also learn what's new in records, books, and videos, pick up valuable ideas from our rock charts and solo transcriptions, and find inspiration from over 35 diversified departments that enlighten and entertain. Add to that the Modern Drummer Contests where readers win thousands of dollars in valuable drum gear, and you can see why MD is a *must* for anyone interested in drumming.

Mt. Morris, IL 61054



Why run the risk of missing out on information that could make a real difference in your own playing? When you subscribe, one annual payment of just \$34.97—a savings of \$12.43 off what you'd pay on the newsstand—means MD arrives at your home every month of the year without fail. You'll never miss out on all the great things MD has to offer you.

Subscribe Today! It may very well be the single most important investment you can make in your drumming future.

Zip

### Call Toll Free: 1-800-551-3786

or mail the coupon below

| ☐ 1 Year: \$34.97 (SAVE                                                                                                                                                                                                   | 26% off the newsstand price) | Card Number | B-1 |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------|-------------|-----|
| ☐ 2 Years: \$56.95 (SAVI                                                                                                                                                                                                  | 40% off the newsstand price) | Exp. Date   |     |
| ☐ Payment enclosed☐ Bill Me                                                                                                                                                                                               | ☐ Mastercard☐ Visa           | Signature   |     |
| Rates good in U.S., Canada, and Mexico. For foreign delivery send \$41.95 for one year, \$63.95 for two years (U.S. Currency Only). Add an additional \$75.00 per year for air-mail. Please allow 6-8 weeks for delivery. |                              | Name        |     |
|                                                                                                                                                                                                                           |                              | Address     |     |
| Make checks payable to MODER Mail to: Modern Drumme P.O. Box 480                                                                                                                                                          |                              | City        |     |

State

zenship from the United States, his travel is restricted. "That makes it difficult for me because most of the artists I work with perform overseas," he remarks. However, Hernandez is still keep-

Change the course of music history.

Hearing loss has altered many careers in the music industry. H.E.A.R. can help you save your hearing. A non-profit organization founded by musicians and physicians for musicians, music fans and other music professionals. H.E.A.R.offers information about hearing loss, tinnitus, testing, and hearing protection. For an information packet, send \$10.00 to: H.E.A.R. P.O. Box 460847 San Francisco, CA 94146 or call the H.E.A.R. 24-hr hotline at (415) 773-9590.

HEARING EDUCATION AND AWARENESS FOR ROCKERS

ing a very busy schedule playing live dates and recording with such artists as Dave Valentin, Anthony Jackson, Jerry Gonzalez, Papo Vasquez, Daniel Ponce, Ed Simon, and Dizzy Gillespie's United Nations Orchestra led by Paquito D'Rivera. He is also teaching drums at the Boys Harbor Performing Arts Center in New York City, while completing a method book he is very excited about.

"I call it sort of a Latin Gary Chester book," says Hernandez with a grin. "Many of the exercises are aimed at developing a student's independence with authentic Afro-Cuban rhythms. A second part deals with application of these rhythms to the drumset. The material is geared for the intermediate player to the professional and beyond."

Although he cannot return to his country, Horacio feels fortunate to have his artistic freedom and is optimistic about the future. He looks forward to the challenges ahead with the same spirit and courage his countrymen have demonstrated before him.

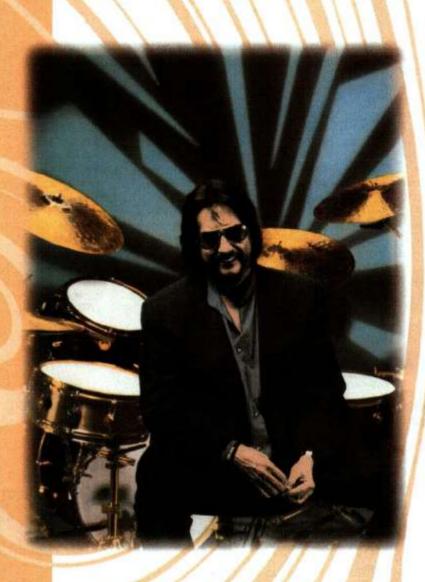
Horacio's current setup includes a five-piece Pearl *Masters Series* kit featuring an 18x20 bass drum, a 14x14 floor tom, 8x10 and 10x12 rack toms, and a 6 1/2x14 wood-shell snare drum. Along with a selection of Afro Percussion instruments, he employs a variety of Zildjian cymbals (depending on his gig), generally including a 22" A *Custom* ride, an 18" K crash with a 6" splash on top, a 15" *China trash*, and a pair of 13" K hi-hats. He also uses a double bass drum pedal, three LP *Jam Blocks*, a mounted tambourine, and an assortment of cowbells (one of which is foot-activated).





### AN AMERICAN ORIGINAL.

Eric Clanton
John Lennon
Ringo Start
Joe Cocker
Little Village
Nell Young
The Traveling
Wilburys
Lo: Lobos
Bontie Raick
All Croce
Steely Dan



hroughout his diverse career Jim Keltner's goal has remained nothing more than being able to fit the music so well that it sounds and feels as though the musicians in the band have been playing together their whole life. At Drum Workshop we're honored that, in order to accomplish this singular purpose, Jim chooses to play nothing less than DW Drums, Pedals and Hardware.



Drum Workshop, Inc. 101 Bernoulli Circle • Oxnard, CA 93030 USA

### RECORDINGS

#### **BILL STEWART**

Snide Remarks (Blue Note 32489)



Bill Stewart: dr Joe Lovano: sx Eddie Henderson: trp Larry Grenadier: bs Bill Carrothers: pno

Des Moines native Bill Stewart has risen quickly through the jazz world to work with the music's most outstanding players. Lee Konitz, Joe Lovano, John Scofield, and even Maceo Parker have called on Bill for his explosive chops and crackling time conception. Stewart has absorbed the varied styles of Tony Williams for sure, but he's also added a dash of Elvin's rumbling toms, Roy Haynes' quirky ruffs, and Philly Joe's elastic feel, plus his own often abstract interpretations.

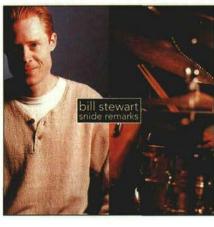
Avoiding the usual bop-oriented approach, Stewart here develops unusual melodies based on Bartok, Debussy, and Messiaen. Like late-'60s Miles (*Nefertiti*) or Wayne Shorter (*Speak No Evil*), *Snide Remarks* is sometimes brooding, but always rhythmically imaginative and free, with wide-open vistas for these formidable musicians to improvise on. The album contains several impressionistic ballads (where Bill brushes up a storm with cymbal effects and sculptured toms), but there are many fiery moments as

well. "Crosstalk" is a polyrhythmic, uptempo jaunt with scorching solos all around, culminating in a drum/sax duet. "Fred And Ginger" is a 5/4 piece with a dance-like quality. And the title track's jagged melody is the

perfect foil for Stewart's ruffs, rimshots, and somersaulting bass/tom moves, while "Mayberry" is a playful romp, with Stewart bashing an icebell splash while the melody sways and yawns

Given the high degree of craftsmanship Bill Stewart has shown as a sideman, the drumming here is no surprise. But his compositions bear the mark of a creatively restless musician, recalling the past through a uniquely stylized vision.

• Ken Micallef



#### DEICIDE

Once Upon The Cross (RoadrunnerRR 8949-2)





Steve Asheim: dr Glen Benton: bs, vcl Eric Hoffman, Brian Hoffman: gtr

Deicide isn't caving in to its many religious right-wing detractors with these twentyeight minutes of Satanic spew. But beneath the depths of depravity is a band that has shaped itself into one of death metal's tightest musical outfits.

Though the record's surprisingly clean production does little to clarify Benton's subhuman throat throttle, it does bring out the musicians' best particularly in Asheim, who lets his creative side emerge from behind his otherwise relentless double kick work.

Asheim brings Deicide as close as it gets to a groove during "Christ Denied" and uses the floor tom on several other tunes for brief and welcome rhythmic changes. His steady pulse keeps the band moving through time shifts that often occur between the verses and choruses of a given song. Of course, it wouldn't be Deicide without an exercise in feet feats. Here, it ranges from blazing blast beats to the non-stop marathon of "Behind The Light Thou Shall Rise."

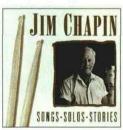
Deicide's reputation will always precede—and exceed its talent. But at least with this record, their message is delivered with newfound skill.

• Matt Peiken

#### JIM CHAPIN

Songs, Solos, Stories (HQ Percussion Products HQCD101)

\$\phi \phi \phi \phi \phi\_2



Jim Chapin: dr, vcl Rick Zelle: kybd Jay Hungerford: bs Willie Atkins: sx

Six songs, seven solos, and five stories, to be exact. And it really is a great historical perspective, charming and informative, from a drummer who's seen it all—seventy-five years and going strong.

"Chapinisms" is an independence lesson in itself, an energetic trip around "Seven Steps To Heaven" that is more than

just pomp and circumstance. It's craftsmanship and stick smarts. Some listeners may "look the other way" through camp vocal numbers like "Carny Days," with its mistimed ending, or a (painfully) corny "Love And Laughter," but there's always a lesson in Chapin's easygoing, slickmoving accompaniment, on brushes or sticks—like the independence he injects his shuffle beat on "Bourgeois Blues." The chops displayed on "Brushtique" are pure mastery, and his practice-pad solo "RealFeel" is a tour de force.

Chapin's reminiscences about Gene Krupa and Buddy Rich are fascinating, real life sketches, not overly sentimental. And his solos, "For Gene" and "For Buddy," are loyal, inspired tributes. Chapin discusses the beginnings of his wildly successful independence book Advanced Techniques For The Modern Drummer

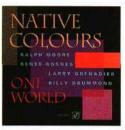
(Volumes I and II), and plays a solo based on its teachings. This CD might be a bit of an "inside joke" at times (a song about Dom Famularo?), but there's a lot of warmth and musicality here. (Distributed by HQ Percussion Products, P.O. Box 430065, St. Louis, MO 63143)

• Robin Tolleson

#### **NATIVE COLOURS**

One World (Concord Jazz CCD-4646)





Billy Drummond: dr Ralph Moore: tn, sp sx Renee Rosnes: pno Larry Grenadier: bs

Billy Drummond is one of the most crisp, popping, and sensitive straight-ahead drummers around, and this quartet is a great forum for his style. Each member has a buoyant rhythmic drive that makes tunes like "Pumpkin's Delight" swing hard. Moore, Drummond, and Rosnes have led on fine discs of their own, but the idea for Native Colours came about from years of crossing paths as accompanists to the heavies—a "sideperson" supergroup, if you will.

The ensemble sound is as

tight as old school buddies and the soloing is inspired. Sure, Drummond sounded great behind longtime legends like Sonny Rollins and J.J. Johnson, but hopefully he will also make a mark on his own terms with this precocious unit.

•Jeff Potter

#### **SOULS AT ZERO**

A Taste For The Perverse (Energy NRG 81115-2)

\$ \$ 1/2



Jamie Miller: dr, perc Brad Divens: vcl, bs Terry Carter, Jay Abbene: gtr

Grab Pantera guitarist Dimebag Darrell, hand Rob Zombie the microphone, and put Tim "Herb" Alexander behind the kit, and you essentially have Souls At Zero—a band just starting to hint at its musical and creative potential.

It's somewhat unfair to both drummers to compare Jamie Miller with "Herb"—while they share similar approaches to rhythm, snare hand, and cymbal accents, the musical results are decidedly different. Miller has more of a bottomended feel to his performance, and the band works it to greater headbanging effect.

Miller is a disciplined drum-

mer who rarely steps outside his deep pocket for brow-raising fills. Still, he makes a statement simply through his snappy, dynamic groove. A highend snare sound and interesting cymbal timbres lend distinction to his style. And even in moderate tempos, Miller's playing comes off inspired and ener-

Through it all, despite the group's obvious influences. Souls At Zero rocks with an independent spirit. (Energy Records, 545 Eighth Ave., 17th Floor, New York, NY 10018)

• Matt Peiken

#### PETE LA ROCA

Rasra (Blue Note CDP 7243 8 32091 2 5)

0 0 0 0



Pete La Roca: dr Joe Henderson: ten sx Steve Kuhn: pno Steve Swallow: bs

This reissue was considered fairly "out" at the time of its initial release in 1965, but it fit right in with what was going on at jazz's cutting edge. (John Coltrane's A Love Supreme was released the same year.) Pete La Roca was the drummer of choice for a number of progressive musicians from the late

'50s through the '60s, including Sonny Rollins, Jackie McLean, John Coltrane, Art Fanner, Charles Lloyd, and Paul Blev.

Basra is a fine showcase for La Roca's progressive style. Perhaps because he spent time early in his career playing timbales in Latin bands (Pete changed his name from Sims to La Roca to sound more Latin), he propels the time as much with drums as with his ride cymbal, providing explosive, aggressive backing for the soloists. The album's six tracks show off the drummer's approach to both hard bop and Latin-flavored tunes, while the ballad "Lazy Afternoon" features his gentle, windshieldwiper brush pulse. The musicality of La Roca's two extended drum solos is enhanced by the fact that Swallow and Kuhn continue to comp behind hima technique that is severely under-used by most jazz groups.

Pete La Roca quit the music business in 1968 to become a lawyer. His name has been forgotten by many, but this album provides evidence that, during an especially fertile period in jazz history, he was a talent to be reckoned with.

• Rick Mattingly

#### ADDENDUM

The contact information for Rippopotamus, who were mentioned in August's Significant Others, has been changed to: 2 Funky International Records, P.O. Box 35 765, Brighton, MA 02135, (617) 254-2478.

#### SIGNIFICANT OTHERS

GENE JACKSON turns in some strong drum tracks combining funk, jazz, and world-beat influences on trombonist Robin Eubanks' engaging Mental Images (JMT). (MARVIN "SMITTY" SMITH guests on two tracks, including a burning duet with Eubanks.) Police Live (A&M) is a double CD that niftily showcases early- and late-era gigs, making for a fascinating study of STEWART COPELAND's skill and energy. BILLY CONWAY stylishly nudges and coaxes Morphine's Yes (Rykodisc) into smoky low-note heaven. MAKING SIMPLE INSTRUMENTS by Bart Hopkin (Lark Books, \$24.95) is a well-produced, full-color hardcover clearly detailing instructions for building and playing many unusual home-made percussion instruments.

RATING SCALE  $\oplus \oplus \oplus \oplus \oplus$  Excellent ⊕ ⊕ ⊕ ⊕ Very Good ⊕ ⊕ Good → Fair ⊕ Poor

To order any of the CDs, videos, or books reviewed in this month's Critique—24 hours a day. 7 days a week—call... **Books Now** (800) 962-6651 month's Critique—24 hours a day, 7 days a week—call...

ext. 8500

#### **RALPH PETERSON FO'TET**

The Reclamation Project (Evidence BCD 22113)





Ralph Peterson: dr Steve Wilson: sp sx Bryan Carrott: vbs. mrm Belden Bulloch: bs

Aggressive, thunderous, and constantly probing, Ralph Peterson's drumming is a challenge to soloists. Like surfing a tsunami, those who can manage get the ride of their lives while others are crushed beneath the force. Peterson's sixth disc as a leader continues his growth as an uncompromising drummer and composer. He has wisely chosen the route of others in his tradition—Elvin, Blakey, Tony Williams—to front his own unit for maximum drum expression.

While many jazz drummers drive their bands with a topheavy cymbal-ride texture, Peterson's sound is a fullthroated drum surge. Bassist Bulloch roots the band, allowing Ralph to roam freely while longtime Fo'tet vibist Carrott provides fascinating angular comping and risky soloing. (When will this rare mallet man be "discovered"?) Wilson's soprano skillfully skirts the dense layers; with all the note activity, it's amazing how "open" the band sounds.

With his new label, Evidence, known for its support of iconoclasts, Peterson is likely bound for even riskier drumming territory. That's good news; expect mo'yet from this Fo'tet.

•Jeff Potter

### PRINT

#### RUDIMENTAL FANTASY FOR DRUM SET

by Art Cappio (Pioneer Percussion)



Rudimental Fantasy was written "to explore the unlimited possibilities that exist in rudimental solo theory and drumset transference" (a topic

also briefly covered in Cappio's book). This fifty-measure solo is printed on three pages (making for an awkward page turn to get to the back of the second page), with instrumentation for a five-piece set clearly marked at the beginning. The solo opens with a cadenza in free time before launching into numerous meter, dynamic, and tempo changes. This is a creative use of rudiments around the drumset and

could be a motivator for a "drummer" to explore the rudimental aspects of the instrument.

Playing this solo is a "musical" way to learn some of the rudimental basics. After all, practicing a solo is always more exciting than practicing exercises. (Pioneer Percussion, Box 10833, Burke, VA 22009)

• Lauren Vogel Weiss

### VIDEOS

#### **IGNACIO BERROA**

Mastering The Art Of Afro-Cuban Drumming (Warner Bros./DCI) \$39.95, 72 minutes



Drumming behind artists such as Dizzy, Paquito D'Rivera, Michel Camilo, McCoy Tyner, and Tito Puente, Ignacio Berroa married the sensibilities of jazz with the Afro-Cuban rhythms of his birth land. He opens his video with an explanation of the clave, followed by demonstrations of Cuban folkloric rhythms, dance music, and the roots of salsa leading up to songo. As a special bonus, "Changuito," the forefather of modern songo grooves, demonstrates his kit innovations.

Accompanied by cutting-edge conguero Giovanni Hidalgo, Ignacio gets behind the timbales to demonstrate the rhythms in a traditional percussion context and then applies the grooves to the kit. A twelve-page pamphlet provides two-bar transcriptions that are especially helpful for the songo drumset parts.

Above all, it's the inspired band performances that make this video memorable. The percussionists hit high gear with Danilo Perez on piano, John Benitez on bass, and David Sanchez on sax. In one incredible highlight, Ignacio, Giovanni, and Changuito—a Latin groove dream team—trade solos over a feverish vamp as smiles bust out all over. When the jamming peaks, it's hotter than a Havana sun.

•Jeff Potter

### GIOVANNI HIDALGO

Conga Virtuoso (Warner Bros./DCI) \$39.95, 90 minutes



Long before Giovanni reached New York shores, the word was already out about the killer new conga kid. And this innovator hasn't stopped growing since. Giovanni's video is presented in a bilingual format through the use of verbal repetition or subtitles. The lessons work best for advanced players who already have a firm handle on all strokes. Little time is spent on analyzing/breaking down patterns, but the accompanying thirty-three-page booklet covers that task.

The master demonstrates how conga patterns evolved as setups expanded from one to three drums. Following segments cover improvisation and techniques in son rnontuno/salsa styles rhythms of Puerto Rico, and advanced technique/rudiment exercises. The exceptional band performances feature Danilo Perez, Eric Figueroa, John Benitez, and David Sanchez along with percussionist guests Ray Romero and "Changuito." Drummer Ignacio Berroa adds kit on one number. Brace yourself; this is one exhilarating percussion section.

Getting a close-up look at Giovanni's startling technique is a joy ride. With his powerful, economic stroke, rapid doubles, speed, and accuracy, you find yourself incredulous, pumping the rewind button and wondering if you've just witnessed the latest in special effects.

• Jeff Potter



IT'S NOT ABOUT FASHION...
IT'S NOT ABOUT THE LENGTH OF YOUR HAIR,
IT'S NOT ABOUT THE CLOTHES YOU WEAR,
IT'S NOT ABOUT FOLLOWING TRENDS
OR WALKING IN ANYONE ELSE'S SHADOW...

# IT'S ABOUT MUSIC! YOUR MUSIC!



From 3,6, and 12 month programs, to the most exciting degree programs anywhere,

Musicians Institute is a place where you can live your dreams, and study your style of music

> with a collection of the world's best teachers and your favorite recording artists.

Funk, Blues, Jazz, Rock, Alternative, Folk, Fusion, Country, Latin, R&B & more...

it's ALL here for you!

We also focus on songwriting and the music business,

to get your career off and flying.

Our graduates and visiting faculty

are performing in the most successful bands on the planet...

Wanna learn more?

Write or call for a FREE CATALOG on the

most innovative Music program available anywhere

### 1-800 -255-PLAY

Musicians Institute, 1655 McCadden Place, Box 2849 Hollywood, CA 90028 Tel:213-462-1384 Fax:213-462-6978













### Al Di Meola Drummer First, Guitarist Second

by Teri Saccone

A peerless guitarist whose jazz and fusion fretwork is world-renowned, Al Di Meola isn't someone most people would consider when thinking about drums. Surprisingly, though, Di Meola is an accomplished drummer. In fact, he secretly confided that he's always been a drummer "first" and a guitarist "second." This from the man who has consistently redefined the boundaries of guitar technique over the past twenty years through his work with Chick Corea's Return to Forever, alongside fellow guitarists John McLaughlin and Paco De Lucia, in his acoustic trio project, Rites of Spring, with Stanley Clarke and Jean-Luc Ponty, and on numerous solo albums.

Late last year, Al released his latest guitar masterpiece, Orange And Blue. He demoed all the drums himself, and retained his own drum tracks for two of the songs. It makes one wonder whether—had events taken a different turn—Di Meola might have graced the cover of Modern Drummer rather than Guitar Player!

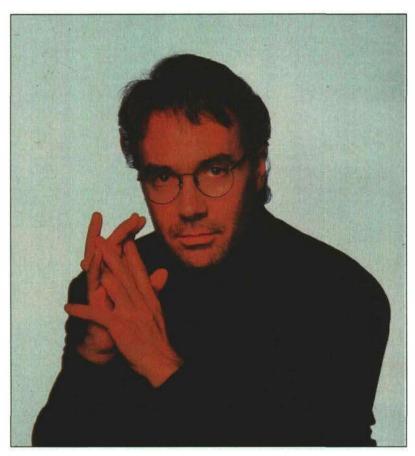
**AD:** Drums were my first love. When I was a little boy attending a parade in my hometown, the massive sound of the drums was very attractive to me. I got a

set of drums soon after. I heard a lot of Latin music on the radio while growing up in New Jersey, and as a teenager I used to go into New York to the clubs. I absorbed anything that was rhythmic.

I don't know exactly what it is, but Latin drumming and percussion are things that I feel very at home with. I guess it's something that you're born with: the ability to play against the clave in Latin music. A lot of northern Europeans and Asians never develop the sensibility for Latin music; it's just not within them. It's a lot easier for southern Europeans, Africans, and of course Latinos to develop. There are exceptions to this, but it's rare.

**TS:** Did your interest in guitar eclipse your interest in the drums as a teenager?

**AD:** My love for the drums has never diminished. But the electric guitar was still a relatively new thing when I was seven years old and began playing. So I began taking serious guitar lessons from a jazz teacher when I was eight. I was just obsessed, driven. There



wasn't a minute that went by that I ever thought I was going to do anything else but play music.

My ability to work with rhythm has been a tremendous tool for my composing. It's the one aspect of my creative abilities that I'm really proud of. I apply what I feel rhythmically to what I play on the guitar. I'm probably known for rhythmic guitar playing.

**TS:** You come up with the drumming for your albums, including your latest release, *Orange And Blue*.

**AD:** Yeah. In fact, I laid down all of the parts before I went into the studio. Some of the drumming parts were kept from the original demos that I did. They were already worked out to the point that to have someone learn them would have taken forever. It was a thrill for me to get compliments from guys like Peter Erskine, Steve Gadd, and Manu Katche when I played the parts for them. I had wanted them to go in and play those parts themselves, but when they heard the drumming they went, "Wow."

TS: Where do you draw the line at keeping your own drum tracks

or using another drummer for your albums?

**AD:** I'm somewhat limited if I have to play a whole set of drums. My coordination with my feet could not come close to what they do. But I think that my rhythmic ideas on the snare and cymbals are very specific. I've been getting compliments—from drummers I look up to—on some of those ideas.

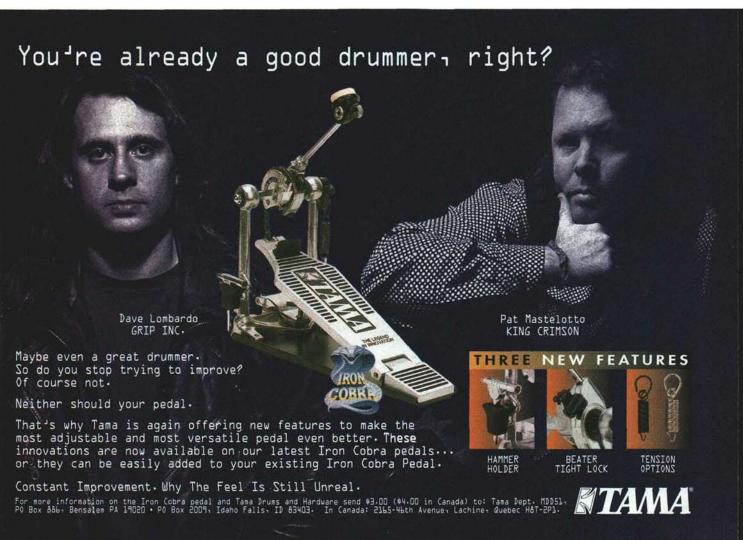
**TS:** Speaking of the drummers you look up to, let's discuss some of the drum stars you've worked with over the years, starting with Lenny White.

**AD:** I'm really a time freak, so that's always an important factor when it comes to working with any drummer. Lenny's sense of time was very, very good, given the fact that in the days of Return to Forever we never used a click track. Lenny was also one of the best when it came to dynamics. He had absorbed all of the Tony Williams school of drumming, R&B, and certain kinds of rock drumming, so he had a good grasp of those three musical idioms. That made him very special. Lenny moved between jazz and rock very well. He could play really light, really heavy, or very funky, and that gave him a wide range to work in.

In the days we played together in RTF, the music was busy and the object was always to fill in the gaps—and Lenny was very good at that. I liked everything about working with Lenny. He was very opinionated and passionate about what he thought. He knew what he wanted and what he liked and was quick to be vocal about that. And his playing was superb; he was a true artist.

TS: Phil Collins.

**AD:** I first met Phil in 1981 when I was in London recording with John McLaughlin and Paco De Lucia. Julian Lennon and I went to see Genesis perform. When we went backstage, Phil asked for my autograph, and I was shocked! A year later, when I was writing Scenario with Jan Hammer, I thought of inviting Phil to guest on a track. He was in the States on a solo tour, and he took his day off to fly to Colorado and drive up to the mountains where we were recording. He came in, played, and left. We barely had time to talk because his schedule was so tight. But I was really honored that he wanted to be on the album-and I knew he didn't do it for the money! Phil's playing is always very inventive. I've always liked his approach to pop and rock; it's very solid. It never overshadows the music; it's just the perfect presence. There's something about British drummers. Bill Bruford had been in the studio with us the day before Phil, and I remember thinking about the similarities between them. They both liked to experiment with odd times and huge drum sounds, and you can really see why they've become role models for a lot of American drummers.



TS: Simon Phillips.

**AD:** Simon's dynamics are pretty explosive. He's a powerhouse drummer, very inventive and full of energy. A drummer who's aggressive like Simon fires you up as a soloist and pushes you to a place where you can create some real excitement in the music. Simon's a busy drummer, in the good sense. He's well-known for his fills and pyrotechnics. That's what I always liked about him—that, and his great spirit on the road. He was always "up," always pumped for the show.

TS: Steve Gadd.

AD: Steve's time is the most amazing of any drummer I've worked with. He has a built-in metronome in his head. Everything around him can be going faster or slower, but he manages to play as if there's a click track, and it's just natural. His feel is also completely incredible—so good that you never need any flashy fills. He knows how to resist the flashy stuff and somehow still stand out. His sound is so satisfying and enveloping. Steve is also one of the drummers with the best Latin feel, and because that style is reflected in a lot of the music I write, he has quite a dramatic effect on my guitar playing. In fact, he's been sort of an idol for me in a funny kind of way. If I had stayed a drummer, I would have wanted to play just like him.

TS: Manu Katche.

**AD:** I've always admired Manu's work with people like Peter Gabriel and Robbie Robertson. He has an unorthodox approach—an offbeat way of applying rhythms that I can relate to. So I wanted to hook up with him for a recording. I hand-picked a piece for him on *Orange And Blue*, and he just melted into it. Manu is a very sensitive drummer who gets into the music and feels it deeply.

TS: Peter Erskine.

AD: I always knew Peter was a great drummer, but he surprised me a lot when we finally worked together. We come from different schools of playing, so I wasn't sure what it would be like to work with him. But he came into the studio with tremendous enthusiasm, and he was willing to tackle pieces I didn't think he would want to play on. He really added to the music. He's the ultimate poetic drummer—very lyrical and a beautiful colorist—but he's also a pocket player. He seems to encompass the best of all the drummers I've worked with. He knows instinctively where to put the right statement at the right time. And he also has one of the most outstanding drumset sounds I've ever heard. During the recording of *Orange And Blue* we tried several duets with acoustic guitar and drums. At the end of a very long day we'd be so high on



what we'd done that we didn't want to leave the studio, so we'd just start improvising. The duets didn't end up on the album, but I would really like to release them someday. It's really exciting stuff that I think people would want to hear.

**TS**: How often do you play drums or percussion for an audience?

**AD**: I play every night. I get on the timbales and it's the most fun part of the show for me. [laughs] I duet with my conga player and the crowd goes crazy.

TS: What do you think would have happened had you stuck exclusively to the drums?

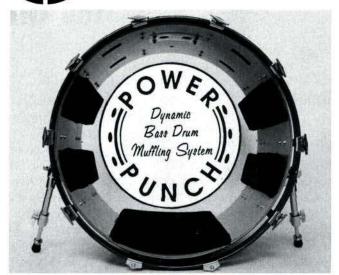
**AD**: I would have been a much better drummer than a guitar player. Guitar was never second-nature to me. Guitars meant pain. But drums and rhythm have always been second-nature to me. In all of my groups, I've had to show drummers specifically how parts should be played. Certain guys like being shown things; others have a hard time with that. I have a really keen sense of what I want on drums. To this day, I love to sit down with any drummer and play. I get along much better with percussionists than I do with other guitarists, because they're all like brothers. I'm a percussionist/drummer at heart.





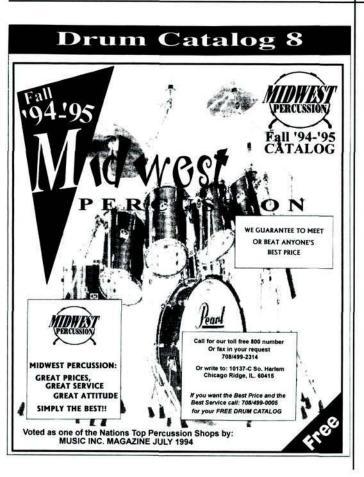
### Experience The POWER When You Feel The PUNCH

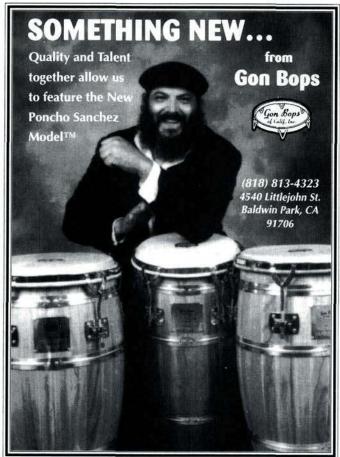
The Ultimate In Bass Drum Control



5 piece set for Performing Drummers . . .. 7 piece set for Studio Drummers

ROC-N-SOC • 2511 Asheville Rd. • Waynesville, NC 28786 TEL (704) 452-1736 • FAX (704) 452-1732





### The Twisted Torso

#### by Ron Hefner

Much has been written in MD about the various physical ailments suffered by drummers—carpal tunnel syndrome, tendonitis, back pain—and many of us have experienced one or more of these problems. But we generally accept these things as "occupational hazards." After all, playing the drums is a physically demanding activity. And we put up with the aches and pains because the music comes first, does it not? Generally, it does, but there are ways to minimize these occupational hazards.

In order for us to do this, it's important for us to adjust our setups to make playing as comfortable and natural as possible. For example, many drummers have experienced relief from wrist and hand pain by altering the angles of their cymbals. Drummers with back trouble sometimes find that a change of seat height helps to minimize the problem. There is one aspect of our setups, however, that seems to have been somewhat neglected: the *lateral* aspect.

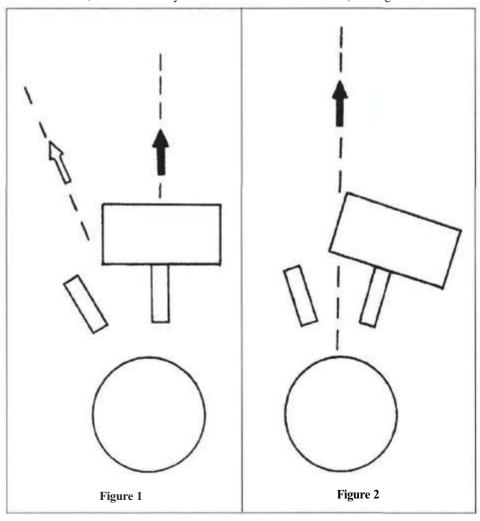
Several years ago, Rick Van Horn wrote an article in his Club Scene column titled "Ergonomics" (April '88 MD). Rick pointed out that virtually all drummers sit with the bass drum facing directly toward the audience. The problem with this, said Rick, is that it forces the body into an unnatural position. When seated in a chair with both feet on the floor, we can see that our feet naturally want to angle out somewhat. Logically, therefore, we should turn the bass drum somewhat to the right. Otherwise, the right foot will be angled across the pedal. Or worse, if the right foot and leg are perpendicular to the pedal, the rest of the lower body will be forced to the left while the upper body wants to turn to the *right* to face the audience. (By the way,

my apologies to all you "lefties" out there; simply turn this article around the other way.)

This made eminent sense to me when I read it. Why indeed, I thought, must the bass drum face directly forward? I went into my gig and checked out my setup. Sure enough, I had been sitting there four hours a night, six nights a week, with my right leg and foot perpendicular to the bass drum. My left foot was forced to the extreme left, which I accommodated by angling the hi-hat pedal. The snare drum and mounted toms, however, were directly in front of me, and the ride cymbal and

floor tom, of course, were off to the right. I realized that I literally had to turn the upper part of my body 15° or 20° to the right in order to play the set. (See Figure 1, in which the white arrow shows the direction of the lower body and the black arrow shows the direction the upper body wants to face.)

I decided to take Rick's suggestion and angle my bass drum to the point where my *entire* body was naturally facing forward. (See Figure 2.) In order to do this, I had to make some changes in the mounted toms—which was no big problem. I left the right one on its mount (moving it toward the



center of the bass drum) and put the left one on a snare stand. The difference was amazing! Not only was it easier to get around the set, but many of the various cramps, aches, and pains I had experienced during those long sets began to disappear.

Note that Figure 2 is essentially a picture of the way most double bass drummers set up. Laterally speaking, this setup is perfect: The drummer is right in the middle, facing straight forward, with the feet falling naturally on the pedals. Basically, what I did was emulate this setup, putting the hi-hat where the left bass drum would be. I took the "ergonomic" approach Rick had written about in this article: I adjusted the set to fit my body, rather than the other way around.

Problem solved, right? Well, yes—at least for a while. As most gigs do, that one came to an end. I decided at that point to start free-lancing-playing mostly onenighters. Because of the "schlep factor" involved, I cut down to a four-piece set for most gigs. I became preoccupied with the logistical aspects of one-nighters-traveling time, differing hours every night, setting up and tearing down as quickly as possible-and I became less concerned with ergonomics. I had no major physical problems, except for a twinge now and then that I attributed to hauling around that dreaded hardware case.

This brings up another factor that needs to be considered: the sheer number of hours behind the set. Rick noted in his article that the "club scene" drummer is the one who needs to be the most concerned with the physical aspects of his setup. A steady club gig usually requires a lot of hours behind the drums. Mine had been twenty-four hours a week. When I started free-lancing, it went down to twelve or fifteen—and most of the gigs were three hours. Many drummers, of course, put in even fewer hours than that. Drummers on the concert circuit may only play for an hour or so at a time; a lot of part-timers only play on weekends. This, I think, tends to make the drummer less aware of awkward or unnatural playing positions. Before it gets to be a problem, the gig is over!





In my case, the question of ergonomics came back to haunt me. I relocated to a more seasonal area where, during the busiest time of the year, I was doing long strings of one-nighters—sometimes ten or more in a row. After a couple of years of this, the old back problems flared up again.

I went to a chiropractor for adjustment, expecting the usual lecture about picking up heavy hardware cases and slumping over the drums. The doctor examined me briefly, then had me stand up and walk around the room. He instructed me to stop and stand in front of him, facing him headon. When I did this, I felt a discernible pull in my lower back—and my upper body wanted to turn somewhat to the right!

"You have a twisted torso," he announced, pulling up a chair for me. "Show me how you sit when you're playing." I then did what 99% of all drummers would do: I put my right leg straight out,

perpendicular to the bass drum, and had to turn the upper half of my body a bit in order to face the doctor. How quickly we forget!

The doctor explained that, if the spine is forced to twist for a long enough period of time, the back muscles will eventually begin to tighten up—even go into a spasm—in an attempt to bring things back into alignment. The more hours you work, the more you need to be concerned.

Of course, I already knew what to do about the problem, and I quickly reverted back to my "ergonomic" setup. Since I now have to haul my stuff around, I made one change to lighten the load: I multiclamped the mounted tom to the left cymbal stand so I didn't have to carry an extra snare stand. (If you think this is insignificant, go to your music store and pick one up!) Now I'm able to put the bass drum where it belongs, instead of putting my leg

where it *doesn't* belong.

I urge all drummers to check this out. If you use a rack, it will be an easy adjustment because the bass drum is usually unencumbered by toms and cymbals. If you use traditional mounting, arrange the bass *drum first*, so it's naturally aligned with your leg. Then make whatever changes necessary to set up the toms. Your body will thank you for it—and your bass drum technique will improve.



QUESTIONS CONCERNING YOUR SUBSCRIPTION? CALL TOLL FREE 1-800-551-DRUM MONDAY THRU FRIDAY 8:30AM-4:30 PM CST



Top Quality.

It's said that the basis of good drumming is to simply "play for the music". That being true, any player who's dedicated to filling this fundamental yet sometimes anonymous role can become a good drummer. "Playing for the music has very little to do with technique or awards," says renowned drummer/recording artist Jim Keltner. "It's really about connecting the music from your ears and hands to your heart and mind. That's a quality I see in all my favorite musicians— no matter what kind of music they play, young and old alike."

DRUMMING
It's A Life/Time Commitment.

### MODERN DRUMER® BACK ISSUES FOR SALE

#112—JANUARY 1989 Al Foster, Anders Johnnsson, John Molo, Terry Bozzio Sound Supplement

#113—FEBRUARY 1989 Bill Bruford, Simon Wright, Focus on Electronics, Will Kennedy

#115—APRIL 1989 Steve Jordan, Lenny Castro, Tony Brock, Drummers of Montreal.

☐ #116—MAY 1989
Dennis Chambers, Chris Blackwelf, Bill Berg.

#117—JUNE 1989 Michael Shrieve, James Kottak, Trevor Tomkins.

#118—JULY 1989 Omar Hokim, Rob Hirst, Michael Blair.

#119—AUGUST 1989 Chris Frontz, Scott Rockenfield, Sol Gubin.

#120—SEPTEMBER 1989 Tent Lyne Corrington, Troy Luccketto, Bobby Provite.

#121—OCTOBER 1989
Jack DeJohnette, Pat Mastelotto, Richard
Bailley, NAMM '89

#125—JANUARY 1990 Ed Mann, Steve Rilley, Alvin Stoller

#126—FEBRUARY 1990 Charlie Watts, Frederick Waits, Deen Costronovo.

#129—MAY 1990 Don Henley, Jason Bonhom, Terry Clarke.

#130—JUNE 1990
Terry Bazzio, Denny Fangheiser, Pat Tarpey.

□ #131—JULY 1990 Rod Morgenstein, Joey Heredia, Phil Collins

& Chester Thompson Sound Supplement.

#132—AUGUST 1990

Sonry Emory, Tommy Walls, International Drum Teachers Guide.

#133—SEPTEMBER 1990 Dave Weckl, Wilnard Harper, Budgle of Slouxsle & the Banshees.

#135—OCTOBER 1990
Alex Acurto, Eric Singer, The Drummers of New Orleans.

☐ #136—NOVEMBER 1990 LA. Studio Round Table, Bobby Elliott, Inside

#138—JANUARY 1991 Louis Bellson, Rob Affuso, David Beat.

☐ #139—FEBRUARY 1991 David Garibaldi, Fred Coury, Ralph Peterson.

☐ #140—MARCH 1991 Jonathan Moffett, Butch Trucks & Jalmoe, Raxy Petrucci.

#141—APRIL 1991 Gregg Bissonette, Carl Allen, Tiny Kahn.

#142—MAY 1991 Ray Haynes, Matt Chamberlain, Greg D'Angelo.

#143—JUNE 1991
Gary Husband, Kenny Washington, Matt.
Sorum.

☐ #145—AUGUST 1991 Manu Katché, Chuck Morris, Afro-Cuban Sound Supplement.

#146—SEPTEMBER 1991
Kenny Aronoff, NYC Jazz Drummers Round

#147—OCTOBER 1991 SPECIAL BUYERS GUIDE ISSUE

#148—NOVEMBER 1991 William Kennedy, Bobby Rock, Akira Tona.

#149—DECEMBER 1991
Jim Keltner, Speed Metal Mixed Bog, Guide for the College Bound Drummer.

#150—JANUARY 1992
Mark Brzezicki, Rodriguez & Podillo, The
Drummers of Memphis.

#152—MARCH 1992 Harvey Mason, Hunt Sales, Fred Young:

☐ #153—APRIL 1992 Mike Bordin, Milron Sledge, The Drummers of James Brown.

#154—MAY 1992 Elvin Jones, Matt Cameron, Willie Ornelas.

#155—JUNE 1992
Blas Elias, Victor Lewis, Bobby Christian,
Inside Poiste:

Tony Williams, Mark Zander, Male Vec

Tony Williams, Mark Zander, Male Vocalists Speak Out On Drummers.

Mickey Curry, The 25 Greatest Drum Records, Jon Hommer On Drummers

#158—SEPTEMBER 1992
Ed & Johney: A 30-Year Wrop Up, Metal
Drumming: The Quest For Credibility.

#159—OCTOBER 1992 Eddle Beyers, Lewis Nash, Steve Gorman

#161-DECEMBER 1992 Jeff Porcoro: A Tribute, Nicko McBroin.

#162—JANUARY 1993 Ricky Lowson, Paul Geary, George Jinda.

#163—FEBRUARY 1993
Steve Smith, Buddy Rich Sound Supplement, Ed Thigpen.

#164—MARCH 1993
A Tribute To Larrie Londin, Stephen Perkins, Ethnic Drummers.

#165—APRIL 1993
Marvin "Smittly" Smith, Cactus Moser, Seon Kinney.

#166—MAY 1993 Ginger Baker, Tommy "Mugs" Cain, Fredy Studer.

☐ #167—JUNE 1993 Charlie Benante, Michael Baker, N.Y.C. Street Drummers.

#168—JULY 1993
Alex Van Halen, Gregg Field, '93 Readers
Poll Results.

#169—AUGUST 1993 Max Roach, Mike Portnoy, Industrial

#170—SEPTEMBER 1993 Tim "Herb" Alexander, Clayton Comeron, On The Road With Country's Finest.

#171—OCTOBER 1993
Vinnie Calaiuta, Festival '93, Introduction To Toblo.

#172—NOVEMBER 1993 Peter Erskine, Vikki Foxx, Pierre Forre.

#173—DECEMBER 1993
Dove Abbruzzèse, Tony Reedus, Zildjion's
370th

#174—JANUARY 1994
Adam Nussboum, Jimmy Chamberlin,
Drumming & Bandleading.

#175—FEBRUARY 1994 Neil Peart, Future Man.

#176—MARCH 1994 Dave Grohl, T.S. Mank, Drumset Tuning

☐ #177—APRIL 1994
Tommy Lee, Joel Rosenblam, The Drummers
of Basie

#178—MAY 1994 Arthur Toylor, Unsung Heroes, Inside Pearl.

#179—JUNE 1994
Matt Cameron, Paul Motion, Drummers of Cube.

#180—JULY 1994
Teny Bozzio, John Riley, 94 Readers Poll
Results.

#181—AUGUST 1994 Vinnie Paul, Billy Hart, Drumming & Singing.

☐ #182—SEPTEMBER 1994
Dennis Chambers, Jim Chopin, Sim Coln,
Drum Theories.

☐ #183—OCTOBER 1994 Aaron Comess, Bob Moses, Festival '94 Report.

#184—NOVEMBER 1994
John Rebinson, Charlie Adems, Jac Porcaro

#185—DECEMBER 1994 Chod Smith, Charli Pensip, Inside LP.

#186—JANUARY 1995
Poul Wertico, Metal Drummers Round Table,
Where Are They Now?

#187—FEBRUARY 1995
Neil Peart: Burring For Buddy, Kenwood
Dennard, Mark Schulman.

☐ #188—MARCH 1995
Scott Rockenfield, Daniel Humair, Tony Moroles.

#189—APRIL 1995 Herlin Rilley, Paul Bostoph, Gary Mollober.

#190—MAY 1995 Steve Ferrone, John Tempesta, Colin Balley.

☐ #191—JUNE 1995
Jack DeJohnstte, Death Metal Drummers,
Owen Hole.

B-13

Check off the issues you desire and send in the entire ad.
All Back Issues are \$7.00 each

(this includes postage and handling)

Mail check or money order (no cash) in U.S. funds to:

Modern Drummer Back Issue Service P.O. Box 480 Mt. Morris, IL 61054-0480

or call: 1-800-551-3786

### Getting The Right Vibe: Are Mallet Instruments For You?

by Ed Hartman

How would you like to double your gigs and learn keyboards at the same time, simply by using all of your old drum chops? The answer is to start learning mallet percussion, such as vibes, marimba, xylophone, or bells.

It's not that difficult for drummers to take their drum techniques and put them on mallet percussion—and even make money doing it! Very few drummers know how to play these instruments; in the city where you live, there are probably only a handful of mallet players—and they get all the gigs! Jazz groups, Broadway shows, and lately even rock music make use of mallet instruments. And by learning melody and harmony (chords), you'll develop a better understanding of what the rest of the band does. It will help your drumming in a number of ways.

What kind of instrument should I get? There are two basic kinds of mallet instruments: wooden-bar instruments, including marimba and xylophones, and metal-bar instruments, including the vibraphone ("vibes") and bells (or "glockenspiel"). The best marimbas and xylophones are made of resonant rosewood. The xylophone covers the high range, like a violin, and the marimba is the lower range, like a cello. The bells are the smaller- and higher-pitched instruments, like a piccolo, while the vibes are the lower range, like a flute. Bells are a great starter instrument for kids, and are used in marching band ("bell lyra"). However, bells don't really make it in rock and jazz. The vibraphone, on the other hand, is a versatile and portable instrument used often in popular music. (Vibes have motors that can give them the "wa-wa" sound you'll recognize from old horror movies and lousy '50s TV shows.)

Where do mallet instruments come from? For many thousands of years in Africa and Asia, people have banged on pieces of wood and metal to create rhythmic sounds. Simple scale instruments



and

If you're ready to compete head-to-head with the Nation's best amateur drummers, come to your local Guitar Center and reserve a spot for the preliminary competitions starting September 12th. Five 1st Prize winners will win a Professional Series Drum set worth over \$5,000 each AND will be flown to Hollywood, CA for the Grand Finals Competition to be held in November. Only ONE drummer will emerge victorious, with a Grand Prize you won't believe! Hurry - SIGN UP TODAY!

(213) 874-1060 (619) 583-9751 (714) 241-9140 (818) 967-7911

(818) 990-8332 (909) 383-3700

LAWNDALE (310) 542-9444

(415) 626-7655

(408) 249-0455 (617) 738-5958

SOUTH CHICAGO CENTRAL CHICAGO WORTH CHICAGO

DETROIT

TWIN CITIES DALLAS (810) 296-6161 (612) 631-9420 (214) 960-0011

ARLINGTON (817) 277-3510 (713) 952-9070 (713) 537-9100

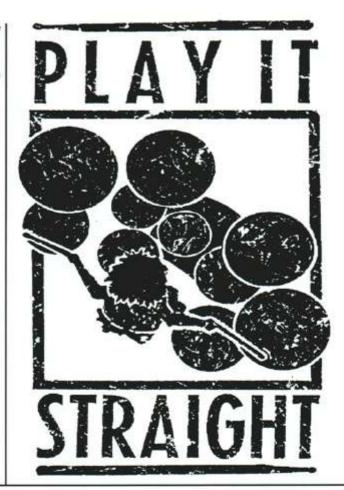
HOUSTON

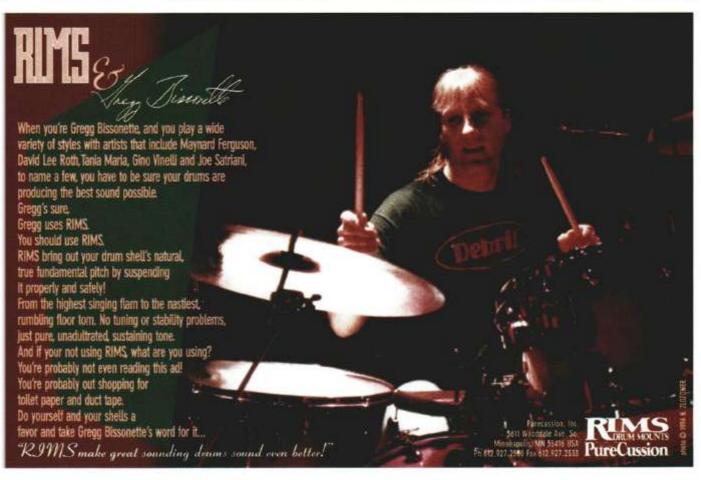
**NORTH HOUSTON** (510) 652-6104

were first created (do, re, mi...). Sharps and flats were added later. African marimbas ("balafons") are made of wood bars suspended over gourds. The gourds act as "resonators" or amplifiers for each note. Each gourd (or the modern tube resonator) is tuned to the bar above, just as a pop bottle has a pitch when you blow over the opening.

In Asia, metal instruments such as the gamelan (tuned cymbals) were forerunners of the vibes. As the music became more complex, so did the instruments. Marimbas came over to South, Central, and North America with slaves in the eighteenth and nineteenth centuries. The wood from South and Central America, especially Honduras and Brazil, is often very rich-sounding-and very expensive—rosewood.

During the vaudeville era, music such as "Flight Of The Bumble-Bee" was played by xylophonists in the U.S. The Deagan Company (now owned by Yamaha) was the first manufacturer of mallet instruments in the U.S. In the 1940s, as jazz took off, vibes were introduced. Because a vibraphone has longer note sustain, it is a versatile instrument for jazz, rock, and pop music. Great jazz artists include Lionel Hampton, who performed with the "King Of Swing," Benny Goodman, in the 1930s. Lionel is still playing today. Other vibe players to listen to include Red Norvo, Milt





### Practice Safe Sound

For more information on protecting your hearing call:



.. HEARING IS PRICELESS

A Program of the House Ear Institute, Los Angeles

213 - 483 - 4431

or write for Free Ear Filters

2100 W. Third Street, Los Angeles, CA 90057



Liberty Devitto Drummer with Billy Joel, HIP Advisory Board Member.

SM APHEX SYSTEMS, LTD

Jackson, Cal Tjader, Victor Feldman, Dave Samuels, Dave Friedman, Jay Hoggard, and Bobby Hutcherson.

In the 1960s, Clair Omar Musser founded the Musser Company, which eventually combined with the Ludwig Drum Company. At that time Gary Burton became known for his fusion and four-mallet techniques. These days, large concert marimbas are mostly found in universities, where students play classical and contemporary music. In the classical field, great marimba players to listen to include Leigh Howard Stevens, Keiko Abe, Vida Chenowith, Gordon Stout, Linda Maxey, Evelyn Glennie, Julie Spencer, Nancy Zeltzman, and William Moersch.

Okay, why should I learn mallet instruments? Again, learning to play mallet instruments is a great way to learn keyboard theory (piano) while using your drum technique at the same time. Next time you're in a music store or school that has a mallet instrument, try playing your singles, doubles, and paradiddles on the bars. As you learn your notes and scales, you can fuse all of your great snare drum technique and come up with wild jam sessions. And the benefits of learning how to read notes help you communicate to other musicians in your band.

Where can I get more information about instruments and lessons? Contact your local music store, especially drum dealers. A few local drum instructors, especially with college percussion

### MODERN DRUMMER BACK ISSUE CLEARANCE

All clearance back issues are available at \$4.00 per copy.

ORDER FIVE OR MORE BACK ISSUES—GET ONE FREE!

#45—JULY 1983
Steve Gadd, Myron Grombacher, Drumsticks.

#50—DECEMBER 1983
Carl Palmer, Simon Kirke, Guide To Drum
Computers.

#65—MARCH 1985
Roger Tayor, English Reggae, Jon Van
Ohlen, Inside Premier.

☐ #66—APRIL 1985
Sly Dunbar, Steve Shaeffer, Chico Hamilton,
Getting Your Drum Book Published.

☐ #67—MAY 1985 Alan Dawson, Steve Ferrone, David Robinson, D.J. Fontana.

#69—JULY 1985
Rod Morgenstein, Kenny Malone, Tommy
Campbell.

☐ #70—AUGUST 1985 Larry Mullen, Jr., George Grantham, Frankie Dunlop, Inside Sonor.

#71—SEPTEMBER 1985
Jeff Watts, Vinnie Appice, George Brown.

☐ #72—OCTOBER 1985 Chris Parker, Chris Slade, Drummers Of Atlantic City. ☐ #74—DECEMBER 1985

Tony Thompson, Nicko McBrain, Paul Wertico.

#75—JANUARY 1986
MD's 10th Anniversary Issue, 1st MD Sound
Supplement: Studio Drum Sounds.

□ #76—FEBRUARY 1986
Roy Haynes, A.J. Pero, Jimmy Fadden, David

#77—MARCH 1986

Jerry Marotta, Marvin Smith, Manny Elias, Buddy Williams.

☐ #78—APRIL 1986 Ed Shaughnessy, Don Baldwin, Jerome Cooper, Ray McKinley, Ted McKenna.

☐ #79—MAY 1986
Craig Krampf, Terry Williams, Alex Cooper,
Armand Zildiian.

☐ #80—JUNE 1986
Kenny Aronoff, Joe English, Doane Perry,
MD Sound Supplement: Focus on Hi-Hat
by Peter Erskine.

☐ #81—JULY 1986
Billy Cobham, Tico Torres, Jeff Hamilton,
Readers Poll Results.

#82—AUGUST 1986
Steve Smith, Bill Gibson, Joe Franco, Terry
Bozzio: Style & Analysis.

#84—OCTOBER 1986
Dave Weckl, Bobby Blotzer, Debbi Peterson.

#85—NOVEMBER 1986

Joe Morello, David Uosikkinen, Barriemore Barlow, Staying in Shape: Part 2.

□ #99—JANUARY 1988
Phil Gould, Richie Morales, Chick Webb,
Drumming & Relationships.

#102—APRIL 1988
Danny Gottlieb, Alan Childs, The Downtown
Drummers.

☐ #110—NOVEMBER 1988

Jeff Porcaro, Rayford Griffin, Rikki Rockett,

Drums On Campus.

#111—DECEMBER 1988
Chad Wackerman, Lionel Hampton, Allan Schwartzberg.

| The state of the s | Payment of         | of \$e                 | nclosed.  |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------|------------------------|-----------|
| ☐ Payment Enclosed                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             | Bill My:           | ☐ Mastercard           | □ Visa    |
| Order five or more and                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         | select a BONUS iss | sue from the list —you | irs FREE! |
| Signature                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      |                    |                        |           |
| Card Number                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    |                    | Exp. Date              |           |
| Name                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           |                    |                        |           |
| Address                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        |                    |                        |           |
|                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                |                    |                        |           |

Mt. Morris, IL 61054-0480

or call: 1-800-551-3786

P.O. Box 480

degrees, can get you started. (Beware of boring teachers!) A number of books are available for mallet instruction, and any books written for guitar, flute, piano, or violin will help with reading, melodic playing, and basic music theory. In general, jazz and classical theory books can also help, especially with the aid of a piano or keyboard instructor. (I especially like the *Sessions* books by KJOS Publishing.)

Look in the local and neighborhood classifieds too. Your local musician's union or music school bulletin boards may also have equipment and instruction leads. There is the World Percussion Network, with classifieds through the Percussive Arts Society (PAS), an international organization of professional and student percussionists. The best places to compare instruments are at trade conventions like the Percussive Arts Society International Convention (PASIC).

How much does a mallet instrument cost? You can spend anywhere from \$100 to \$13,000 for a mallet instrument. Like any product, you get what you pay for. Cheap materials fall apart. Expensive materials may be more than you need. Here are some price ranges (ranging from used to new): marimbas, \$500-\$13,000; xylophones, \$250-\$2,500; vibraphones, \$500-\$6,000; bells, \$75-\$1,500.

Who makes mallet instruments? Yamaha, Saito, Sonor,

### FREE! DISCOUNT DRUM CATALOG

### "T" SHIRTS

\$7.50 per shirt
Certified Check or Money Order Only
(Includes Shipping)
Outside US
\$10.00 US Funds

ATLANTA

Danner AS
in Royford!

"We will beat any advertised price"

PRO PERCUSSION, INC. 2526 Spring Road • Smyrna, GA 30080 (404) IDO-DRUM (404) 436-3786

Call or write for our FREE DISCOUNT FLYER
Call Information for our toll free number

# Performance That Pays.

////AHEAD

Built-in Vibration Reduction System (VRS) reduces hard fallique. Rephresolie polymethane covers protect stocks and genr. Precision allay one guarantees weight and behave variations of less than 1% compared to as much as 20% with wood. Super high impact hylor tips come in different shapes to fit every style of play.

Although AHEAD sticks were designed for superior performance, imagine how great it was to hear that because of their extended durability, most drummers are actually saving money. See for yourself...

It Just Makes Dollars and Sense.

////AHEAD Advanced High Efficiency Alloy Drumsticks, by EASTON.

For Information Call (800) 547-6401



For a Free Catalog Call: 1-219-272-8266

Bergerault, Premier, Adams, Musser (Ludwig), Kori, Malletech, Marimba One, Decatur, DeMorrow, and Ross all make a variety of instruments for students and pros. KAT makes electronic MIDI trigger pads arranged in a mallet keyboard style, and K&K makes separate trigger systems to attach to existing mallet instruments. Both trigger systems allow a mallet player to sound like any other instrument.

So what should I do first? Ask yourself if you are willing to learn. You might consider taking lessons on mallets as part of your investment. Talk to a few music teachers, especially percussion instructors. They'll be able to give you more insight on transferring your drumset techniques to mallet instruments and which instruments you might be interested in pursuing. But remember the bottom line: The more versatile you are, the more gigs you'll get!

Ed Hartman got his first set of vibes when he was fourteen. He has recorded and performed with numerous bands, orchestras, and dance and theater companies. His solo albums Marimbells Of Christmas and The River have received critical acclaim. Hartman is currently touring nationally as a Yamaha clinician.



### Advertising And The Perfect Environment

It's a fact that advertising impact is directly affected by the credibility of the editorial that surrounds it. And for a marketer, a quality editorial environment can mean the difference between advertising that resonates powerfully in the minds of readers—and advertising that falls on deaf ears.

At MD, we've spent the last 20 years building that valuable credibility among our readers, and developing that high-quality environment that never fails to bring out the very best in your advertising.

Modern Drummer. The only magazine you'll need in the '90s to powerfully relay your message to a world of serious drummers. Call our Advertising Department at (201) 239-4140. Ask to speak with Ad Director Bob Berenson. He'll gladly supply more information on how your advertising and our perfect environment can work together.



### A Non-Slip Tip

#### by J.J. van Oldenmark

The best material to use for a "drum rug" might not always actually be a rug or carpet. I use a rubber mat with a corrugated or "ribbed" surface. In Holland (where I live) this type of mat is used as a walk-in rug for hospitals, and is also used as safety surfacing on stairs.

The rubber mat material is fairly inexpensive and can usually be found in home/builder's supply stores and flooring/carpeting stores. It comes in rolls, so you can choose whatever length you need. It's sold here in 1.2-meter widths. For my set—a six-piece Brady mounted on a drum rack with sidebars—I use a piece of matting 1.6 meters long. When folded up the mat fits easily into a 20" bass drum case.

I've made markings on the rubber matting with a white waterproof marker to indicate where the rack and stand legs go; these markings allow me to locate everything on the mat the same way each time. (For drummers who don't use a rack, it would be equally easy to mark the positions of all the

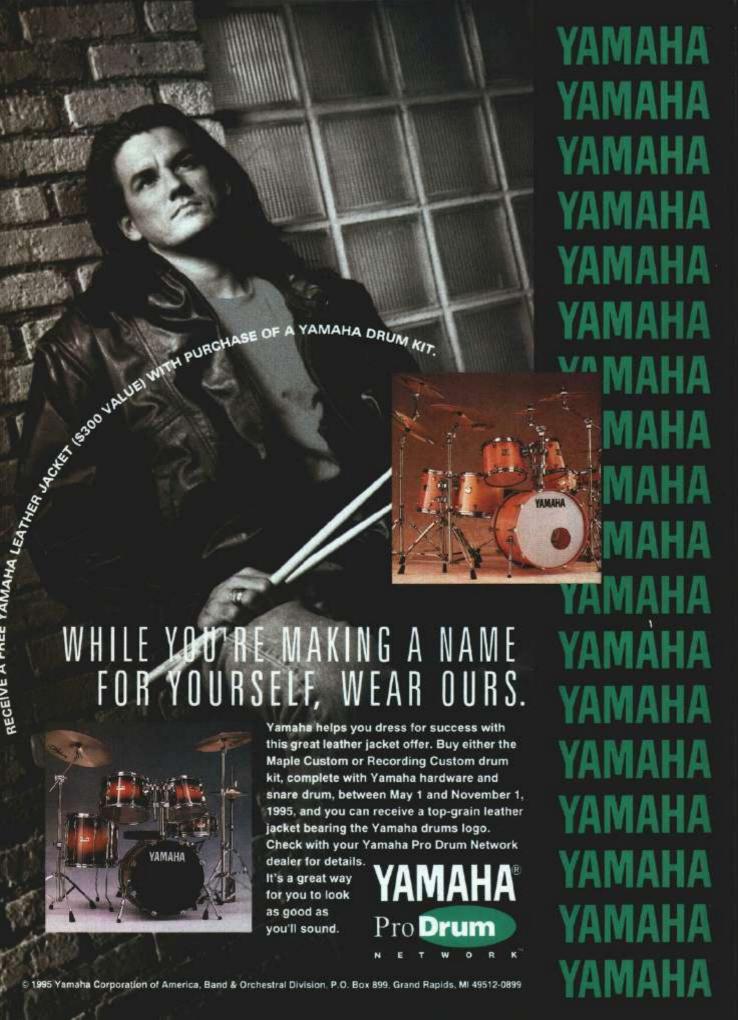
feet of your free-standing tripods.) I've also glued *Velcro* in specific spots on the matting to secure my pedals. Because I have everything totally memory-locked on my drum setup, I'm able to build my kit up very quickly.

To prevent the bass drum spurs from poking through the matting, I glued two extra pieces of the rubber material together, then glued them both to the mat where the spurs are positioned (using rubber cement). The material is 2mm thick, so the distance from the sharp points of the spurs to their own rubber feet must not be more than about 5mm.

As you can see from the photos, the mat looks neat. It's much easier to keep clean than a rug, and I don't have any more little pieces of rug material in the hinges of my pedals. The reflective rubber surface also helps produce a great snare sound!







Zig Wajler

Zig Wajler studied with such notable teachers as Joe Porcaro, Steve Houghton, Chuck Fiores, and Gregg Bissonette. He also attended Musicians Institute in L.A. Today he draws on that impressive musical education to help him play hot contemporary music in a variety of styles for appreciative audiences of thousands—most of whom are under three feet tall. And he does it in a costume that features more than sixty yards of orange fringe.

Zig (in the character of "King Louie," an ersatz orangutan) is the drummer for The Animal Band, one of America's most popu-



lar and successful musical acts for children. The group has toured the country for seven years, has played Las Vegas several times, and has recorded three CDs—the latest of which, *Uncaged*, amply displays Zig's prodigious talents.

Zig also plays for Kat McKool, another family-oriented act—and still manages to keep active in the Nashville scene, recording and performing with a country group called Stormy Weather, for contemporary Christian artist James Payne, and with a variety of other acts. Zig does his performing with (and endorses) Slingerland drums, Cannon drumheads, KAT controllers, RIMS mounts, and Aquarian sticks. He also uses Zildjian cymbals.

"My goal with the kids' acts," says Zig,
"is to introduce a new generation of children to music and drumming. Our music is
entertaining, but it also carries an educational message. I'm also interested in writing
music for TV and films. And someday, I'd
like to perform at Radio City Music Hall."

Chuck McPherson

Thirty-year-old Chuck McPherson comes to his position as a creative drummer naturally: He's the son of noted jazz saxophonist Charles McPherson, and he majored in percussion at Rutgers

University under the tutelage of Freddie Waits, Horacee Arnold,

Although Chuck has played (and still plays) in his father's groups (his tasty work is a major element of the

senior McPherson's

and Billy Hart.

Illusions In Blue album), he has also established impressive credits in his own right. Those credits include work with such artists as Wynton Marsalis, Benny Golson, Kenny Barron, Tommy Flanagan, and Curtis Fuller. Chuck has appeared on jazz TV shows with Kenny Burrell, James Moody, and his father, and in 1994 he played the West Coast with Freddie Hubbard and toured Russia

with his own band.

But jazz isn't the whole story. Chuck was staff percussionist at Sugarhill records a decade ago (at the tender age of twenty), where he recorded with Grandmaster Flash and Sequence. At various times he's backed Roberta Flack,

> Madonna, Kurtis Blow, New Edition, the Sugarhill Gang, Regina Belle, and other rap/ R&B artists. This groove background adds another dimension to Chuck's musi-

cal approach.

Chuck currently divides his time between his father's group, saxophonist Harold Land's band, and his own mainstream group. His talents have garnered him endorsements with Sonor drums, Sabian cymbals, and Vic Firth sticks and a position as an associate professor of jazz studies at the University of California, San Diego.

Doug Klug
Doug Klug studied jazz

Doug Klug studied jazz and big band drumming in Hicksville, Long Island, at the Berklee School of Music in Boston, at the Armed Forces Music School in Norfolk, Virginia, and at the Mannes School of Music in Manhattan. But his current gig finds him playing the blues in Los Angeles!

Doug now drums with the house band at B.B. King's club in L.A. His gig gives him the opportunity to perform regularly with King, along with other name blues artists booked into the club. At the same time, Doug also manages to keep his jazz chops up playing with Roy Gaines and the Jazz Crusaders. Tapes of his playing reveal Doug as a



tasteful, stylish drummer in both idioms.

Before landing his steady position, Doug played shows with such artists as Dr. John, Albert Collins, and Chuck Berry. And although he's happy to be ensconced in a house band position, Doug's goals are still "to go to the top, and to perform with as many more famous artists as possible."

Doug plays a Remo drumkit with Paiste and Zildjian cymbals. Citing influences as diverse as Buddy Rich, the Allmans' Butch Trucks and Jaimo, and "all the drummers with Chick Corea and Charlie Parker," Doug feels his playing style is best defined as "applying strong, tasty jazz influences to blues and rock 'n' roll."

If you'd like to appear in *On The Move*, send us an audio or video cassette of your best work (preferably both solo and with a band) on three or four songs, along with a brief bio sketch and a high-quality color or black & white close-up photo. (Polaroids are not acceptable.) The bio sketch should include your full name and age,

along with your playing style(s), your influences, your current playing situation (band, recording project, free-lance artist, etc.), how often and where you are playing, and what your goals are (recording artist, session player, local career player, etc.). Feel free to include any special items of interest pertaining to what you do and how you

do it. We'd also like a list of the equipment you use regularly. Send your material to On The Move, Modern Drummer Publications, 12 Old Bridge Road, Cedar Grove, NJ 07009, Material cannot be returned, so please do not send original tapes or photos.

### YAMAHA PRO DRUM NETWORK DEALERS

ARIZONA

Drum Alley at Beogle Music Phoenix, AZ (602) 978-6688

Muller Music Tucson, AZ (602) 523-0525

CALIFORNIA

Allegro Music Fremont, CA (510) 793-3500

Best Musical Instrument Co. Oakland, CA (510) 832-2024

Gelb Music Redwood City, CA (415) 365-8878

New World Music & Sour San Diego, CA (619) 569-7759

Pro Drum Shop, Inc. Los Angeles, CA (213) 469-6285

Skip's Music, Inc. Sacramento, CA (916) 484-7575

The Drum Circuit San Luis Obispo, CA (805) 543-0338

West Coast Drum Center Santa Ana, CA (714) 545-2345

West L.A. Music, Inc. Los Angeles, CA (310) 477-1945

Whittaker Music, Inc. Long Beach, CA (310) 598-2461

OCAROJOS

Drum City, Inc. Wheat Ridge, CO (303) 421-4515

CONNECTICUT

P.F. D'Addario Music, Inc. Strafford, CT (203) 377-1315

Sam Ash Music Corp. New Haven, CT (203) 389-0500

Zinno Music Waterbury, CT (203) 755-3696

FLORIDA

Ace Music Center, Inc. North Miami, FL (305) 891-6201

Peragon Music Center Tampa, FL (813) 876-3459

Pro Music Jacksonville, FL (904) 399-5719

Thoroughbred Music, Inc. Sarasota, FL

Sarasola, FL (813) 351-7793

Thoroughbred Music, Inc. Tampa, FL (813) 238-7085

BEORGIA

Atlanta Pro Percussion, Inc. Smyrna, GA (404) 436-3786

Ken Stanton Music, Inc. Marietta, GA (404) 427-2491

DAHO

Musician's Pro Shop Boisa, ID (208) 342-6459

ILLINOIS

Chicago Band & Orchestral Co. Chicago, IL (708) 328-8090

Don's Music Land, Ltd. Peoria, IL (309) 692-0854

Mar-Cole Music Center Bicomingdale, IL (708) 980-3200

Midwest Percur Chicago Ridge, IL (708) 499-2314

The Drum Pad Palatine, IL (708) 934-8768

The Sound Post, Inc. Skokie, IL (708) 679-6070

The Sound Post, Inc. Mount Prospect, IL (708) 259-0470

The Sound Post, Inc. La Grange, IL (708) 352-3337

INBIANA

Blessing Music Co. Fort Wayne, IN (219) 482-9669

Conservatory of Music Terre Haute, IN (812) 232-2735

Drums In The Wind South Bend, IN (219) 272-8266

Paxton Music Co. Valparaiso, IN (219) 462-5086

KANSAS

Jim Starkey Music Center, Inc. Wichita, KS (316) 262-2351

KENTUCKY

Carts Music Center Lexington, KY (806) 254-0324

Mom's Musicians General Store Louisville, KY (502) 897-3304

LBUISIANA

Ray Franson's Drum Center Kenner, LA (504) 456-8484

MAINE

The Drum Shop Portland, ME (207) 874-9630

MARYLAND

Gordon Miller Music Center Tewson, MD (410) 825-2558

Veneman Music Center Rockville, MD (301) 231-6100

Washington Music Sales Center Wheaton, MD (301) 946-8608

MASSACHUSETTS

Centre Street Drum Brockton, MA (508) 559-5112

E.U. Wuritzer, Inc. Boston, MA (617) 738-7000

Jack's Drum Shop Boston, MA (617) 256-4617 Joe's Drum Shop Beverty, MA (508) 922-0200

MAGINDIM

Huber & Breese Music Fraser, MI (810) 924-3950

Lansing, MI (517) 337-9700

McCourts Music Centre, Inc. Pontiac, MI (810) 334-5150

Femdale, MI (810) 543-7020

Grand Rapids, MI (616) 243-7867

R.I.T. Drums East Saginaw, MI (517) 792-4777

R.I.T. Drums of Ann Arbor Ann Arbor, Mi (313) 930-1900

Center Line, MI (810) 759-1130

General Music, Inc. St. Paul, MN (612) 774-1908

The Music Con Forest Lake, MN (612) 464-5252

Torp's Music Center St. Paul, MN (612) 224-7821

Explorers Pero Kansas City, MO (816) 361-1195

Mozingo Music Balwin, MO (314) 227-5722

Morrison Brothers Music, Inc. Jackson, MS (601) 352-0135

Dietze Music House of Lincoln Lincoln, NE (402) 476-6644

Mahoney's Pro Music & Drum Shop Las Vegas, NV (702) 382-9147

NEW HAMPSHIRE

E.U. Wurlitzer, Inc. Nashua, NH (603) 888-8333

Ted Herbert's Music Mart Manchester, NH (603) 623-0153

M & M Music Co. Vineland, NJ (509) 591-6611

Ritchies Music Rockaway, NJ (201) 625-2500

Sam Ash Music Corp. Cherry Hill, NJ (609) 667-6696

Sam Ash Music Corp. Edison, NJ (908) 572-5595

Sam Ash Music Corp. Paramus, NJ (201) 843-0119

NEW MEXICO

Kings Music Cer Corrales, NM (505) 897-2090

Meetita Valley Music Las Cruces, NM (505) 526-8777

NEW YORK

Atto Music, Inc. Middletown, NY (914) 592-6922

Drome Sound, Inc. Schenectady, NY (518) 370-3701

Long Island Drum Center Planview, NY (516) 894-5432

Manny's Musical New York, NY (212) 819-0576

Music Lovers Shoppe, Inc. Rochester, NY (716) 442-0130

Sam Ash Music Corp.

Sam Ash Music Corp. Carle Place, NY (718) 347-7757

Sam Ash Music Corp. Forest Hills, NY (718) 783-7983

Sam Ash Music Corp Huntington Station, NY (516) 421-9333

Sam Ash Music Corp. New York, NY (212) 719-2299

Sam Ash Music Corp. White Plains, NY (914) 949-8448

BORTH CAROLINA

Musician's Workshop Asheville, NC (704) 252-1249

Reliable Music, Inc. Charlotte, NC (704) 375-8662

The Music Loft-Greensboro Greensboro, NC (910) 378-1068

The Music Loft, Inc. Raleigh, NC (919) 872-0331

The Music Mart, Inc. Concord, NC (704) 782-6013

DHID

Columbus Pro Percussion, Inc. Columbus, OH (514) 885-7372

Dave's Drum Depot Toledo, OH (419) 472-3785

Gulia Music Studio, Inc. (216) 477-8174

Hauer Music Dayton, OH (513) 222-2815

Lentine's Music Alcon, OH (216) 434-3138 Lentine's Music Cleveland, OH (216) 741-1400 Lentine's Music Richmond Heights, OH (216) 691-2700

Metronome Music Store Mansfield, OH (419) 526-3835

Sam's Music Shoppe North Randall, OH (216) 662-1722

Sam's Music Shoppe Middleburg Heights, OH (216) 845-3655

The Drum Shop Struthers, OH (216) 755-9463

OKLAHONA

Just Drums Oklahoma City, OK (405) 946-3786

OREGON

Apple Music Portland, OR (503) 226-0036

Horseshoe Music Portland, OR (503) 245-8442

Showcase Music & Sound, Inc. Portland, OR (503) 231-7027

PENNSYLVANIA

Dale's Drum Shop Harrisburg, PA (717) 652-2486

Mediey Music Corp. Bryn Mawr, PA (610) 527-3090

Steve Weiss Music Philadelphia, PA (215) 324-4356

Taylor's Music Store & Studios, Inc. West Chester, PA (610) 696-1812

Waddell's Drum Center Leechburg, PA (412) 354-9910

SOUTH CAROLINA

Express Music, Inc. Spartanburg, SC (803) 583-6768

Jimmy's Music Center, Inc. Sunter, SC (803) 773-2013

TENNESSEE

Fork's Drum Closet Nashville, TN (615) 383-8343

Memphis Drum Shop Memphis, TN (901) 276-2328

TEXAS Brook Mays Pro Drum Shop Datas, TX (214) 631-0923

The Drum-Keyboard-Guitar Shop Houston, TX (713) 781-3786

Wagstaff Music, Inc. Murray, UT (901) 261-4555

VIRGINIA

A & E Music Center Virginia Beach, VA (804) 498-8292 Southern Music Center Richmond, VA

(804) 270-9585

WASHINGTON American Music Seattle, WA (206) 633-1774

Ted Brown Music Tacoma, WA (208) 475-1012

Ted Brown Music Richland, WA (509) 783-3481

WISCONSIN Big Music Milwaukee, WI (414) 355-8888

Cascie Musie Co. New Berlin, WI (414) 786-6249

Held Music Co. Appleton, WI (414) 734-1969

Music Center, Inc. Kenosha, WI (414) 697-9393

Musician's Repair and Supply Corp. Green Bay, WI (414) 468-5358

Ward Broott Music Mall Madison, WI (608) 271-1460



Marshall Music Co.

rcussion World, Inc.

Sasko's Drum Shoo

Trudell's Drum Shop, In Garden City, MI (313) 425-3140

MINNESOTA

MISSOURI

MISSISSIPPI

NEBRASKA

NEW JERSEY

Musiciee Yours, Inc. Rochelle Park, NJ (201) 843-1606

Center Locations Nationwide

Send quick, proven tips that have saved you time, money, or effort to Drumline, c/o Modern Drummer, 12 Old Bridge Road, Cedar Grove, NJ 07009. Items can range from equipment maintenance, repair, or design tips to practice and playing ideas. Please keep tips to 150 words or less, and be sure to include your name and address. We will pay \$15 for every tip we publish.

### INTERNAL BASS DRUM MIKING

I recently decided to invest in mic's and stands to mike my drumkit. I purchased all the traditional stuff and headed out happily with my new toys to my next gig. To my dismay a problem arose with the bass drum mic' stand. Due to the small diameter of the hole in my front head, the mic' stand had to be placed outside the bass drum, with a gooseneck attached to get the mic' into position. The base of the stand was not heavy enough to offset the weight of the mic', so duct tape had to be applied at each gig to keep the stand upright. This created many headaches for our soundman and myself, because inevitably the tape would give way and the mic' would rest upon the batter head (not good!). To rectify the problem I bought a small spring clamp at a local hardware store. I screwed the clamp into an existing housing inside my bass drum. The clamp holds a flexible gooseneck securely and permits the correct positioning of the mic'. This procedure saves time in mic' positioning, setup, and breakdown. The whole setup cost around \$10and it both looks and functions considerably better than the stand method.

Scott Chidester Sanger, TX

### DRY RIDE CYMBALS

A simple way to achieve a "dry" sound from a ride cymbal is to clip a clothespin onto the edge. When you don't want that sound, simply place the pin on the top of your hi-hat pull rod. When the "dry," muted sound is needed again, the clothespin will be conveniently handy.

Elizabeth Verhagen Edmondton, Alberta, Canada

#### MOUNTING A SPLASH

For those who are planning to buy an 8" to 12" splash cymbal and can't bear the thought of spending more on a stand than you will on the cymbal, here's a suggestion: Use a hi-hat clutch. Simply mount your splash cymbal on the clutch in the same way you would a top hi-hat cymbal. Then place the splash on your hi-hat stand above the actual hi-hat cymbals. Now you have your splash in an extremely convenient place for accenting and for playing fills between the hi-hat and snare drum—and all at a much lower cost than any stand

Kyle Casey Scottsdale, AZ

I have a splash cymbal mounted on a multi-clamp, which is itself attached to the tom mount from my bass drum. I've had problems with the clamp moving when I play the cymbal, even when the bolts are tight. Also, the cymbal rattles when the bass drum is played. To solve this problem I've wrapped Pro-Mark *Stick Wrap* around the tom mount shaft. This not only prevents the clamp from moving (and from scratching the stand), it also reduces the vibrations from the bass drum to the clamp, thus reducing the rattle I was getting from the cymbal.

Shawn Legere Moncton, New Brunswick, Canada

### **FASHIONABLE BACK SUPPORT**

There have been several articles in *MD* showing us how to prevent back problems. But if you already have a weak back, I can offer a \$20 solution. I purchased a *Popular Mechanics* Support Belt (the kind you see delivery people wearing) in the tool department of a local Wal-Mart. This belt is black with black suspenders, and actually looks great when I'm wearing a tuxedo (sort of a "support cummerbund"). It works great, and it comes in four sizes—all "tuxedo black."

Danny Ryan Hardy, VA

### AFFORDABLE DRUM CAGE

There is an inexpensive way to build a drum cage just the way you want it. Buy some 1 1/2"-diameter steel tubing. The tubes I purchased were 6 1/2' long and cost me around \$6 each. I bought five, and they were enough to build a three-sided cage with two levels. Because the steel tubing is not chrome-plated, mounting clamps don't slip or slide. Once you've constructed the cage itself (using either plumbing-style threaded connectors or drum-rack style connectors from Cannon, Gibraltar, or Tama) you just have to mark the position of your clamps. Then you can paint the cage any way you want it. This method saved me over \$200 compared to the cost of a completely store-bought rack.

> Pierre Rousseau Louiseville, Quebec, Canada

#### CONSISTENT RIM CLICKS

Do you ever have a difficult time finding that "sweet spot" on your snare drum for the perfect rim click sound? Here's an easy solution: Play rim clicks on your drum with the size stick you normally use. When you find the loudest, most woodblock-like click, use a felt marker to mark the position of the tip or butt of the stick (depending on whether or not you flip your stick over for this sound) on the head, just at the edge near the drum rim. Then mark the angle by tracing a line along the near edge of the stick (the edge toward you). This way you can see the exact spot in which to place the stick in order to elicit the best sound every time. (If you use black heads try a white paint marker available at any art store.)

> Brad Schlueter Hanover Park, IL

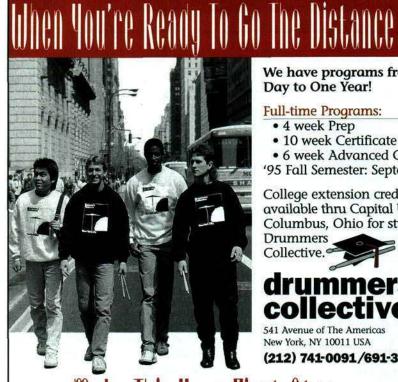
### **INEXPENSIVE RISER SUPPORTS**

Here's a tip for the working drummer on a budget. A way to make a drum riser for next to nothing is to use five-gallon plastic buckets as the supports. Get nine of them, line them up in lines of three, put a couple

of pieces of 3/4" plywood on top, and voila...instant riser! When the gig's over just put the boards in the bottom of the van and stack the buckets inside one another. Or you can use one or more of them to stash those extra extension cords and heavy mic' stand bases. If you happen to have an old rug or some scrap carpet, attach it to the front of your riser with thumbtacks or staples and no one will know that you're set up on a bunch of buckets!

> Robert Sroufe, Jr. Somerset, KY

Note: The tips presented in Drumline are suggestions based on The personal experience of individual drummers, and are not necessarily endorsed or recommended by Modern Drummer magazine. Modern Drummer cannot guarantee that any problem will be solved by any Drumline suggestion, and cannot be responsible for any damage to equipment or personal injury resulting from the utilization of any such suggestion. Readers are encouraged lo consider each suggestion carefully before attempting to utilize any Drumline tip.



We have programs from One Day to One Year!

#### Full-time Programs:

- 4 week Prep
- 10 week Certificate
- 6 week Advanced Certificate '95 Fall Semester: September 11

College extension credits now available thru Capital University, Columbus, Ohio for study at Drummers Collective.

### drummers

New York, NY 10011 USA

(212) 741-0091/691-3547 FAX

Make This Your First Step



If you're a drummer you need to watch



Drumming concepts with RICK STEEL



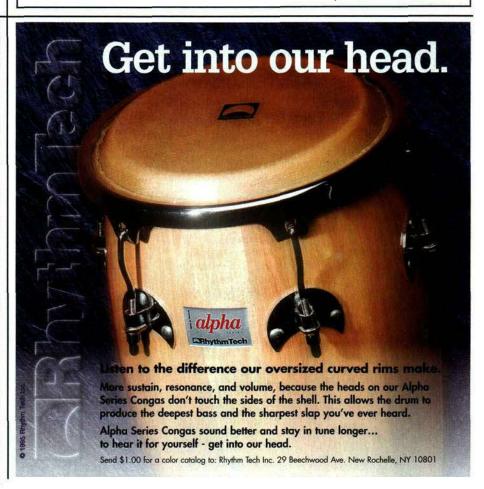
DRUMST6 is a Cable TV Show FOR DRUMMERS, ABOUT DRUMMERS, BECAUSE DRUMMERS WANT TO STAY INFORMED!

Now seen in:

San Francisco on Viacom Cable channel 30 Call (510) 889-0312 for show times.

New Jersey on Monmouth Cable channel 30 and 35 Call (201) 848-8713

New Orleans on the Cultural Media Channel Call (310) 392-7499



### International Drum Month Activities

In an effort to build on the success of International Drum Month (November of each year), the IDM Steering Committee has announced the expansion of the percussion industry's efforts to promote drums and drumming. This year's activities will include the previously successful Drum Month radio, print, and musicdealer promotions in November, as well as a national sweepstakes that will take place during August, September, and October. In addition, a series of public service ads drawing attention to the connection between music participation and abstract thinking abilities is being prepared for publication in both consumer and trade magazines throughout the year.

The "Ultimate Dream Drum Sweepstakes" planned for August, September, and October will award over one hundred travel and product prizes, including four first-prize trips for two to meet one of several world-renowned drummers. As of press time participating drummers include Bill Bruford, Matt Cameron, Debra Dobkin, Chad Smith, Simon Phillips, and Sean Kinney. In addition, one of the first-place prizes will be a trip to attend the Percussive Arts Society's International Convention in Phoenix, Arizona (November 1-4, 1995), where major drum artists such as Terry Bozzio, Clayton Cameron, Ricky Lawson, John Robinson, and Sheila E. are scheduled to appear.

Six second prizes will consist of complete drumkits (including heads, sticks, cymbals, hardware, and accessories) from the world's leading manufacturers of drums and percussion. One hundred third prizes will include a wide variety of drums, Latin and ethnic percussion instruments, sticks, drum books, instructional videos, electronic drum controllers, and drum machines.

Individuals are encouraged to enter the drawing in two ways: both by returning the "1st Chance" entry coupon found in fullpage ads in Musician magazine during August, September, and October, and by obtaining a "2nd Chance" entry form from either a participating music store or by sending a self-addressed, stamped envelope to IDM's New York office (38 W. 21st St., 5th floor, New York, NY 10010). No purchase is required, but only one "1st Chance' and one "2nd Chance" entry per person is permitted. More than 500,000 entry forms are expected to be in circulation during the sweepstakes event.

### v Orleans Jazz And Heritage Fest

The city of New Orleans recently played host to the 26th annual Jazz and Heritage Festival, held April 28 through May 7. In concerts and workshops the styles of music ranged from traditional and contemporary jazz to blues, ragtime, Gospel, Cajun, zydeco, Afro-Caribbean, folk, Latin, rock, rap, country, and bluegrass. Great drummers who performed at the Festival included: Willie Green (with the Neville Brothers), Zigaboo Modeliste (making his first Festival appearance in ten years), Johnny Vidacovich (who performed with various artists and groups throughout the entire week), Bob French (a veteran master of the New Orleans sec- Ricky Sebastian with ond-line style), Idris Muhammad, Gerald French, Ernest Elly, Ricky Sebastian, zydeco drummer Cruz Fruge, Herlin Riley, and funk master Herman Ernest.



**Bob French with** some of the same musicians who played on the great New Orleans R&B records of the '50s

the Herbie Mann Reunion Band (featuring "Fathead" Newman)





Johnny Vidacovich leading his own group at the Louisiana Music Factory

Joseph "Zigaboo" Modeliste





Ernest Elly with the Doc Cheatham band



Gerald French with the **Preservation Hall Jazz Band** 

The aim of the sweepstakes—and all other IDM activities—is to enhance the visibility and image of drumming. The ultimate goal is to significantly increase the currently estimated three million drummers in the U.S.

Indy Quickies



The *Guiness Book Of Records* recently certified Dan McCourt's drumset creation (debuted in Pontiac, Michigan last December) as the **world's largest drumkit.** The 308-piece set included 153

drums, 77 cymbals, RotoToms, Octobans, timpani, chimes, a gong, cowbells, blocks, and a doorbell. Completely tuned and playable, the kit's debut performance was played by Chad Smith. Dan McCourt had support from McCourt's Music, Pearl Drums, Sabian Cymbals, and Vater Drumsticks.

The Zildjian cymbal company's A *Custom* line has been named "best cymbals" in the 1994 Readers Poll of the prestigious German music magazine *Fachblatt*. Additionally, the company recently hosted the grand prize winners of its 1994 Consumer Drumsticks Sweepstakes. Those winners received an all-expense-paid trip to Zildjian's world headquarters in Norwell, Massachusetts to select a complete cymbal setup with their choice of Zildjian drumstick artists Vinnie Colaiuta, William Calhoun, Cindy Blackman, or Aaron Comess. The winners included Monic Reynolds (Detroit, Michigan), Chris Rosintoski (Painted Post, New York), Samantha Wiggins-Banks (Houston, Texas), Brian Hogan (Sudbury, Massachusetts), and Christopher Balsam (Lindenhurst, New York).

The third annual **Festival For Drums And Percussion** was held this past May in Antwerp, Belgium. Coordinated by the Belgian Drumclub and Muzieknood Music School, the festival featured four drummers from the U.S.: **Bruce Becker, Chuck Silverman, Tal Bergman,** and **Robin DiMaggio.** They were joined by Russia's **Igor Moltchanov**, Dutch percussionists **Jerden** 



Get on Mailing List 11375 Robinwood Drive (College Plaza) Hagerstown, MD 21742

1-301-733-DRUM (3786)





- Medium or Heavy Duty ATA Style Cases
   Custom and Standard Sizes Available
- **DISCOUNT**DISTRIBUTORS

The Case Specialists Call 800-346-4638 (In N.Y.) 516-563-8326



1-800-468-9353

DISC MAKERS

609-661-3458

509-563-9030

## Frank Giorgini's UDU DRUMS UDU CLAYTONE DRUMS with decrease cappibles of the Common Common Cappibles of the Common Common Cappibles of the Common Co





De Rijk and Martin Verdonk (performing separately), and Belgian Walter Mets. Industry sponsors included Peavey, Yamaha, Sonor, Remo, Zildjian, Sabian, Paiste, Toca, LP, Meinl, Vic Firth, Regal Tip, and Pro Orca.

In furtherance of their "Hooked On Drums" promotional campaign, **Pearl** is supporting the Bus Green Music Team, a marching percussion organization for children founded by Minnesota Vikings head coach Dennis Green, in cooperation with the Minneapolis Boys and Girls Club. Pearl

is supplying a complete line of marching percussion instruments to help Green (a "Hooked On Drums" spokesman) expose inner city kids to the positive influence of music. In further "Hooked On Drums" news, Los Angeles Dodgers catcher Mike *Piazza*, (also a "Hooked On Drums" spokesman) was featured on the June cover of *Sports Illustrated For Kids*. A photo within the feature depicted *Piazza* playing a Pearl *Export* drumkit under the caption "Catching the Beat!"

Remo, Inc. has announced the appoint-

ment of **Tim Ridgway** to the newly created position of marketing manager for music therapy. Previously an executive assistant to Remo Belli, Ridgway initiated and became the managing editor of *Think Drums*, Remo Inc.'s monthly newsletter on rhythm and wellness.

The Sabian cymbal company recently awarded a fifteen-piece cymbal setup identical to that of Mike Portnov (MD-pollwinning drummer with progressive rockers Dream Theater) to fifteen-year-old Steve Toomey, of Healdsburg, California. The cymbals were the "Big Prize" offered in the Contact Card of Sabian's Newsbeat '94, the company's annual catalog. Toomey was notified of his win via a phone call from Portnoy himself. In other Sabian news, clinician **Dom Famularo** has just completed his third educational-performance trip to the People's Republic of China—as part of an Asian tour that also included Indonesia and Hong Kong.

## Guitar Center's 6th Annual Drum-Off

Guitar Center, a national musical instrument retailer with twenty locations nationwide, will be holding its sixth annual Drum-Off competition this summer, cosponsored by Modern Drummer magazine. Over 1,500 drummers from all over the United States entered last year's competition; the 6th Annual Drum-Off expects to be even bigger. Five first-place winners will be chosen from each of five regions-Southern California, Northern California, Texas, Chicago, and Boston. Each firstplace winner will take home a five-piece professional series drumset. Those five winners will also be flown to Hollywood. California for a Master Championship, where one grand-prize winner will be crowned the Best Amateur Drummer in America (and will receive an additional grand-prize package). Signups for the Drum-Off competition will be held throughout September in all Guitar Center locations. Call (818) 735-8800 for information on the location nearest you.



and the entire Drum Industry

| LEGEND DRUM                                                                                  |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                |                                                                                                                                         |
|----------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------|
| ALABAMA<br>Birningham<br>Naibile<br>ALASKA                                                   | Numero Munic<br>N.M.1., Inc.                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   | 205-252-446<br>205-860-127                                                                                                              |
| Anchorope<br>ARIZONA                                                                         | Masic Worts                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    | 907-562-548                                                                                                                             |
| Tector<br>CALIFORNIA                                                                         | Milane Masic<br>The Chicago Store                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              | 802-634-658<br>802-672-334                                                                                                              |
| Cotots<br>Freeze                                                                             | Zone Musie<br>Bantley's Drum Shop<br>Pro Drum<br>The Music House                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               | 787-664-125<br>286-222-681<br>213-469-682<br>714-581-196<br>318-577-198                                                                 |
| Hollywood<br>Lake Forest<br>Los Angeles                                                      | Pro Drum.<br>The Music House<br>West LA Music                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  | 213-469-682<br>714-581-199<br>315-577-188                                                                                               |
| Medieray                                                                                     | West LA Music<br>Music Unlimited<br>Ontorio Music                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              | 488-317-586<br>988-980-355                                                                                                              |
| Raesho Cacameega<br>Reekood City<br>Sacramenta<br>San Diego<br>San Francisco                 | Gelb Mesic<br>Skig's Mesic                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     | 310-477-794<br>488-312-586<br>989-983-355<br>989-989-575<br>415-365-887<br>916-484-757                                                  |
| San Diego<br>San Francisco<br>Santa Barbara                                                  | Micro Mort<br>Dram World                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       | 619-565-441-<br>415-334-756<br>985-883-191                                                                                              |
| Serte Berbern<br>Santa Clara<br>Sente Rosa                                                   | Atto Learne Manie Gelfs Music Strips Music Strips Music Musi | 910-965-441-<br>915-324-756<br>805-962-121<br>400-554-906<br>707-342-363<br>(005-528-435)                                               |
| Simi Valley<br>COLORADO<br>Baullar                                                           | Marie Marie                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    |                                                                                                                                         |
| Greatey<br>CONNECTICUT                                                                       | Sandy's Drum Shep<br>Hupp's Drums<br>Kimbrel Music                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             | 303-442-002<br>303-756-577<br>303-352-143                                                                                               |
| Geolog<br>CONNECTICUT<br>George<br>Wettersteid<br>New Hoven                                  | Ron's Guiters<br>Creative Music<br>Sem Agh Massic                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              | 203-445-019-<br>200-963-1090                                                                                                            |
| Narvalt<br>Stofard<br>LORIDA                                                                 | Norwalk Music<br>D'Addario Music Go.                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           | 203-445-015<br>203-963-1090<br>703-357-445<br>203-847-2003<br>203-377-1210                                                              |
| Cope Casaveral<br>Cope Casaveral                                                             | East Coast Marie<br>Decreoghest Music<br>Reservation Decre                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     | 467-784-2426<br>613-725-866<br>365-437-967                                                                                              |
| Cope Canaveral<br>Coparcator<br>Haflandele<br>Jieksobrille<br>Blani<br>Ottando               |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                | 305-437-907<br>964-399-571                                                                                                              |
|                                                                                              | Resurrection Drums Conyat's Music Mari Thoroughbrid Music Thoroughbrid Music                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   | 964-999-571<br>964-999-571<br>965-959-671<br>407-273-201<br>813-251-006                                                                 |
| EORGIA.                                                                                      |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                |                                                                                                                                         |
|                                                                                              | Allanta Seum & Percussion<br>Grant Southern Percussion<br>Allanta Pto Percussion                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               | 484-457-425<br>866-436-277<br>884-435-278                                                                                               |
| Servera<br>AWAII<br>Honekule<br>Honekula                                                     | Drummer's Warehouse<br>Harry's Music                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           | 888-735-4489<br>888-735-2869                                                                                                            |
| Sens                                                                                         | Musiciae's Pra Shop                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            | 200-342-6450                                                                                                                            |
| LLINOIS<br>Chicago<br>Darien<br>Dik Laws                                                     | Ridge Midwest Percussion<br>Pro-Am<br>Midwest Percussion                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       | 788-499-231-<br>768-972-1996<br>768-499-6086                                                                                            |
| Palatine                                                                                     | Drum Fad                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       | 798-934-6760                                                                                                                            |
| NOLAMA Indisruppilis South Send AMSAB Kansas City EINTUCKY Louisville OURSIANA Batter Resear | Grup Center<br>Woodwind & Brassward                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            | 317-258-4474<br>219-272-8286                                                                                                            |
| Kassas City<br>ENTUCKY                                                                       | Kansas City Bramworks                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          | 913-677-6930                                                                                                                            |
| CURSIANA<br>Baten Reaga                                                                      | Marris Music<br>Zesgler Music                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  | 502-007-3394<br>514-923-6765                                                                                                            |
| LAINE                                                                                        | Zeagler Music<br>Pressent's Drum Center<br>Tealer Music Company                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                | 514-923-6766<br>504-406-6484<br>207-205-3416                                                                                            |
| Ashern<br>Partland<br>IARYLAND<br>Wheaton                                                    | Taylor Music Company<br>Portland Percapsion                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    | 207-225-3410<br>207-775-2230                                                                                                            |
| Minutes ASSACHUSETTS South Hadley Delecy HCHEGAN Assaches                                    | Washington Music Center<br>Gerry's Music Shop<br>Disease's Oram Shop                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           | 301-945-808<br>413-534-748<br>617-479-128                                                                                               |
| Guincy<br>BCHRGAN<br>Ann Arber                                                               | ST David                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       |                                                                                                                                         |
| Center Line                                                                                  | Sasko's Drum Shop<br>Perussian World<br>908 Schrifter's Bram Shop<br>Tradell's Dram Shop                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       | 313-618-1900<br>810-750-1130<br>313-540-7020                                                                                            |
| Fliet<br>Garden City<br>Grand Rapids<br>Kelamacao                                            | Tradell's Dram Shop<br>Tradell's Dram Shop<br>Ht Dram<br>Dilles Music Center                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   | 913 238-0625<br>313-425-3140<br>616-243-706<br>916-344-039                                                                              |
| Katamazoo<br>Lassis<br>Redford                                                               | Dilles Music Center<br>Music Maner<br>BH Cales Drum House                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      | 510 544 6391<br>517 353 4545<br>810 531 6100                                                                                            |
| Watren<br>Waterford<br>BINNESOTA                                                             | Seeks to Orum Shop<br>Motor City Ceiter                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        | 313-756-1130<br>313-663-266                                                                                                             |
| Duladi<br>RSSGUFE<br>Elleville<br>St. Looks                                                  | The Electric Fetus                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             | 218-722-9970                                                                                                                            |
| St. Louis<br>ONTANA                                                                          | Moringo Music<br>Drum Headquarters                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             | 314-227-5725<br>314-844-023                                                                                                             |
| Disconnec                                                                                    | Music Village                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  | 408-587-4781                                                                                                                            |
| Lincain  EVADA Las Veges  Ew JENSEY  Bergestinis  Patriapany  Postayony  Rockway  Somme      | Dietze Must: Huese<br>Vesety Music                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             | 102-383-6771                                                                                                                            |
| Bergenfield                                                                                  |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                |                                                                                                                                         |
| Philipsburg<br>Hockswoy                                                                      | Dibella Music<br>Long & McGuade<br>Dree Philips Music & Seend<br>Ribble's Music                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                | 201 385-5600<br>201 335-1146<br>908-454-3311<br>101-625-2560<br>201 875-871                                                             |
| SUSDEN<br>EW MEXICO<br>Las Cruces<br>EW YORK                                                 | Suspens County Music<br>Hubbands Stutic-III-Mura                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               | 105-125-8085                                                                                                                            |
| Albany Port                                                                                  |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                | 518 438 4000                                                                                                                            |
| Albany<br>Cilitan Park<br>Comsek<br>Mediard<br>Mediard                                       | Drome Sound<br>Only Guilter Shap<br>Long Island Drom & Guilter Ctr.<br>Long Island Drom & Guilter Ctr.                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         | \$16-489-9404<br>\$16-758-6060                                                                                                          |
| Middelows<br>Manary<br>New York<br>North Delictore                                           | Allo Manie                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     | 914-892-6923<br>914-362-6713                                                                                                            |
| North Dellargre<br>Schemoctody<br>States Island                                              | Manay's Music<br>Lang lebend Drone<br>Drone Sound                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              | 518-438-400<br>518-379-1226<br>516-489-0406<br>516-758-000<br>914-362-6713<br>212-019-0577<br>518-378-378-178<br>718-887-377-188-87-377 |
| States Intend Waggingers Falls All Sers Act Stores OPTH CAPPOLINA Charlotte                  | Percention Paradice<br>Alto Manie                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              | 914-297-0011                                                                                                                            |
| ORTH CAROLINA<br>Charlotte<br>Releich                                                        | Relieble Music<br>Mesic Connection                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             | 104-375-8663<br>919-755-1775                                                                                                            |
| Roleigh<br>HIO<br>Tolodo                                                                     | Paoler Sture Conter<br>The Dearn Shop                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          | 419-331-0300<br>216-756-0463                                                                                                            |
| KLAHOMA<br>Ottolerts City                                                                    | The Deart Shop<br>Larger Wusic Co.                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             |                                                                                                                                         |
| Tolodo Shathers KLAHOMA Ostolaris City Shawnee GEGON Seed                                    | Just Streets                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   | 405-843-1572<br>405-737-0011<br>503-388-2711                                                                                            |
| Portland                                                                                     | Mesic Villiage<br>Horshoe Music<br>Music Villiage<br>Columbia River Music                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      | 563-245-8142<br>543-775-3886                                                                                                            |
| The Dailes<br>ENNSYLVANIA<br>Ambridge                                                        | Mara Drune Step                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                | 103-298-4021                                                                                                                            |
| Bryts Mour<br>Harrichung<br>Glenside                                                         | Medley Mosic<br>Guice Drum Shop<br>Pro Drum & Perpussion                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       | 412 295 6661<br>616-527-3066<br>717-652-2466<br>715-687-1462                                                                            |
| Anthridge<br>Bryn Mour<br>Hurnistang<br>Elenside<br>Bernessess<br>Doeshoe<br>Mengaha         |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                | \$15,085,0924                                                                                                                           |
| Memphis<br>Nashville<br>EXAS                                                                 | Geneloos Mesic<br>Strings & Things<br>Fork's Dram Closet                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       | 981-278-0586<br>915-383-6343                                                                                                            |
| EXAS<br>Austin<br>Austin<br>Austin                                                           | The Strain Connection<br>Jest Strains<br>Tomory Strainshop<br>South TX Music Mart<br>Brook Mays Pro Down<br>Hauston Percession<br>Harrises Martic<br>Down City<br>Down City<br>Down City<br>Down City                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          | 112-632-5361<br>512-456-1266<br>710-444-3756                                                                                            |
| Austin<br>Gerpus Christi<br>Defins<br>Houston<br>Phair                                       | South TX Music Mart<br>Brook Mays Pop Drorn                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    | 210-993-7866<br>214-631-9928                                                                                                            |
| Phair<br>San Astania                                                                         | Heaston Perpussion<br>Harrion Massic<br>Dram City                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              | 210-090-7866<br>214-631-0928<br>713-064-5050<br>512-701-8477<br>512-656-4785                                                            |
| San Antonio<br>RIGINIA<br>Norfolk<br>ASMINIGTON<br>Santie                                    | Audio Light & Wusical                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          | 894-050-2424                                                                                                                            |
| Soutte<br>Spokase                                                                            | Seattle Dram Shop<br>Haffman Music<br>Sheggo Husic                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             | 706-563-1853<br>506-321-3888<br>206-272-7564                                                                                            |
| Spokane<br>Tasama<br>Tasama<br>Tasconsan<br>Milwadore                                        | Die Monie                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      |                                                                                                                                         |
| DECEMBER 1                                                                                   | Big Music<br>Bruns & Mears Inc.<br>Uncle Bob's Music Ctr.                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      | 414-723-2233<br>686-227-3786<br>414-463-2708                                                                                            |
| West Affile                                                                                  |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                |                                                                                                                                         |



#### Legend Free-Floating Snare Shell Inserts have the sound you've been searching for.

Legend created free-floating snare shell inserts for the free-floating snare you're using now. Legend shell inserts are designed to provide superior projection, tone and snare response without changing the character of a free-floating snare.

We craft our shells from hand-selected eight-ply North American Rock Maple, then cure them for a minimum of six weeks. Others don't. We include a brass-grommeted air hole allowing even the shallowest free-floating snare to project a clean, rich tone. Others don't. We have a super-thin bearing edge to give you great sound — like a free-floating snare should. Others don't. Who has the great sound others don't? Legend.

Whether you're looking for a snappy 3 1/2" piccolo, meaty 6 1/2", super-deep 8", there's a way to get out of your current shell and get into a Legend. Just see your nearest Legend dealer and hear how magnificent your free-floating snare can sound. It's the difference only a

Legend can make.





Kaman Music Corporation • Legend Snare Drums P.O. Box 507 • Bloomfield, CT 06002

#### Advertisers

Advertise in Drum Market and reach over a quarter million drummers worldwide for only \$1.50 per word plus \$4.50 for an address. The address charge does not include your name or company name. (Underline words to appear in **bold type** and add \$.50 for each bold word.) Minimum charge for an ad: \$10. All ads must be paid in full by the 15th of the month. (Ads or payments received after the deadline will be held for the next issue unless you specify otherwise.) If you also want your ad to run in subsequent issues, you may pay for those ads in advance. Please note that your ad will appear in print approximately ten weeks after the cut off date. Publisher reserves the right to edit all classified ads. Words in all capital letters are prohibited. Mail ads and payments to: MD c/o Drum Market, 12 Old Bridge Road, Cedar Grove, NJ 07009.

#### For Sale

Gretsch Drums-parts, logo heads, badges, T-shirts, stickers, etc. Explorers, Kansas City, MO, CST (816) 361-1195.

Discount Drum accessories. Call for prices: (708) 585-0069.

Kenner Custom Drums, snares, full sets, all sizes, Route #1, Box 150, California, KY 41007. (606) 635-5218.

Discount prices on Premier drums and most namebrand sticks, heads, cymbals, and accessories. Rife's Drum Center, (717) 731-4767 or call operator for toll free number.

Lowest prices on Tama, cymbals, hardware, percussion, and accessories! Free catalog, Factory Music. Dept. MD, 962 Washington St., Hanover, MA 02339. Tel: (617) 829-0004, fax: (617) 829-8950.

We take drums seriously! Lentine's Music, one of the Midwest's largest full line discount music outlets. stocks the major brands you want most at the prices you can afford! Call us for the best deal at (216) 434-3138 or (216) 741-1400 or write to: Lentine's Music. 844 N. Main St., Akron, OH 44310.

Pearl drums-Export model 8x8, 8x10, 12x14, 16x18, 16x22, pedals, stands, holders, parts, etc. Double lug design '88 version, 100's brand new. AI Drew's Music, 526-528 Front St., Woonsocket, RI 02895, (401) 769-3552, fax: (401) 766-4871.

Drums Etc.: Call (717) 394-DRUM for free catalog. We have Zildjian, Sabian, Tama, Pearl, Ludwig, LP, and much more at factory wholesale prices, shipped directly to your door with one fast phone call: (717) 394-3786

Simmons Electronic Drums, Sale and service of all Simmons products. Call or write for free color brochure. Dealers call for toll free number. Simmons Services, 6573 Neddy Ave., West Hills, CA 91307. Phone and fax: (818) 887-6708.

Drum repair! Replacement parts, tools, finishing supplies, books, vintage tube lugs and drum shells for building and repairing drams. Free catalog! Stewart MacDonald's Drum Makers Supply, P.O. Box 900 B, Athens, OH 45701. Tel: (614) 592-3021, Fax: (614) 593-7922 or call operator for toll free number.

Quality vintage drums & cymbals, Vintage Drum Shop of NYC, 157 W. 24th Street, NY, NY 10011. Tel: (212) 989-7600.

Rogers-Rogers-Drums, parts, accessories. Memriloc, Swivo Matic, R-360, R-380, Lugs, rims. T-rods, cymbal stands, pedals, hi-hat stands, Rogers original logo heads. Add-on drums, Complete sets. Mini and dual tom holders. Dynasonic snares and frames, Rogers drumsticks, all sizes. Rogers stick caddys, stick trays, bass drum hoops, drum thrones. We bought all the Rogers inventory from Fender Musical Instruments. In stock 8-ply maple shells and coverings. Also, used Ludwig, Slingerland, Gretsch, Sonor drums, parts. Call for those hard to find parts and accessories. Al Drew's Music, 526-528 Front St., Woonsocket, RI 02895, Tel. (401) 769-3552, fax: (401) 766-4871.

The Starving Musician can save you money on used sets, snares, singles, and hardware. New inventory weekly! Tel: (408) 554-9041, fax: (408) 554-9598, or write: 3427 El Camino Real, Santa Clara, CA 95051,

Earnes hand-crafted North American birch drum shells in Finetone, Naturaltone, and Mastertone series, finished or unfinished. For brochure contact: Eames-Drum Co., 229 Hamilton St., Saugus, MA 01906. Tel: (617) 233-1404.

Drummers T-Shirts and other cool stuff! Free subscription, Drummer Dude, Dept. A. P.O. Box 17131, Portland, Oregon 97217.

Acousticon Shells. Lifetime warranty, exceptional timbre, projection, and strength. Covered or raw with precision bearing edges. Lee Custom Drum, P.O. Box 206, Tuolumne, CA 95379.

### Wintage Showcase

#### For Sale

Free Photo Catalog! Huge selection-Vintage Ludwig Black Beauties, Slingerland Radio Kings, Gretsch, K Zildjians, and more! Money-back guarantee. Layaway available! Visa/MC. Vintage Drum Center, 2243 Ivory Drive, Dept. AA, Libertyville, IA \$2567-8533. Tel: (515) 693-3611 or call toll free operator for 800 number. Fax: (515) 693-3101. We buy-sell-trade

Vintage Drums: Radio King, Leedy, Gretsch, Ludwig, etc. Also parts. Buy, sell, and trade, Frank Weems, 1954 Hamilton Ln., Grants Pass, OR 97527. (503) 474-2667.

Save on American vintage drums! 20 - 30% off some "other guys" prices! Blair 'N Drums specializes in '50s-'60s Gretsch drums and K Zildjian cymbals. Also Ludwig, Leedy, etc! Business SASE required for free list. 3148 Plainfield Ave., NE, Suite 250; Grand Rapids, MI 49505. (616) 364-9604 or call operator for toll free number only to buy, sell, trade! Fax: (616) 363-2495.

Amanda's Texas Underground-America's #1 used and vintage drumshop! Over 200 vintage sets. snares, singles. Partial listing: '50s Gretsch 4pc, pink sparkie! '60s Ludwig 22/12/13/14/16 psychedelic red, 20/12/14 champagne, '70s 24/13/14/16/18 black Vistalite! Montineri 6 1/2x14 tube-lugs! '40s Radio King 18" WMP bass! 50 used cymbals! Parts galore! Always buying! We ship worldwide! V/MC/Amex. Layaway! Phone: (301) 261-ATU8 (2888) or fax: (410) 280-DRUM (3786).

A Drummer's Tradition offers the best in vintage Ludwig, Gretsch, Rogers, Slingerland (Radio King) and much more. Our specialty is reasonable prices. Send an S.A.S.E. or call or fax for your free list. C/O Drum World, 5016 Mission Street, San Francisco, CA 94112, (415) 334-7559, fax: (415) 334-3018.

New York City's only vintage drum shop now open! Buying, selling quality American vintage drums. Expert restorations, Vintage Drum Shop of NYC, 157 West 24th St., New York, NY 10011. Tel: (212) 989-7600. \*See our display ad.

Vintage Drums 1920s-1970s Ludwig-Greisch-Slingerland Leedy-Camco Rogers repair parts—new and used—buy—sell—trade—over 300 sets in stock. Al Drew's Music, 526 Front St., Woonsocket, RI 02895, tel: (401) 769-3552, fax: (401) 766-4871.

Vintage drums and complete restorations, new strainers adapted, corrected snare beds and bearing edges, repainting, refinishing, plating, and machine work. Custom work by Tommy Winkler-maple shells, covering, powder coating hardware. One drum or complete set. 25 years experience. Retailall brands, low prices. Call Pro Percussion, Inc. (of Nashville), 119 Old Hickory Blvd. East, Madison, TN 37115. (615) 868-6088 or call operator for toll free number.

Hoops, Hoops, Hoops-new gloss black bass drum hoops, 1/2" inlay, many inlay colors available. 16" thru 28". New 1960s style, Ludwig Weathermaster-imprint heads also available. Haines Music, 12 E.18th St., Selinsgrove, PA 17870. Tel: (717) 374-2263.

New stacked lamination block shells, any size/thickness. Custom built to order. Choice of a full range of both native and tropical hardwoods, Reasonably priced. Retail/wholesale. For free brochure call Suraya Percussion Components at (413) 532-3982.

Vintage Drums have the legendary sound. Huge selection-Ludwig, Slingerland, and more! Moneyback guarantee. Layaway available! Visa/MC. Free catalog! Vintage Drum Center, 2243 Ivory Drive, Department 129, Libertyville, IA 52567-8533. Tel: (515) 693-3611 or call toll free operator for 800 number. Fax: (515) 693-3101. We buy-sell-trade.

The greatest percussion catalog on the planet! Nowhere else can you find a more diverse selection of the highest quality and latest experimental percussion instruments, Send \$2 for catalog. Mandala Percussion, 1390 S. Potomac St., Suite 136-K, Aurora, CO 80012, tel: (303) 696-1398 or call operator for toll free num-

Custom Drum Building-2- and 5-day intensives on the art and science of drum making, covering, steam bending, staving, vencering, and bearing edges. For more information call The One Cottage Street School of Woodworking at (413) 529-2319.

Wright Hand Drum Co .- The best in clay hand drums, bongos, doumbeks, Umbange, Dream drums, custom drums. Made by hand-played by hand. Reasonably priced. Contact: Steve Wright, (800) 990-HAND, 15 Sycamore St., Hagerstown, MD 21740.

Husher-a drum silencing weapon. Practice on your set, without getting anyone upset. Husher International, Ltd., P.O. Box 71, Savville, NY 11782. Tel/fax: (516) 471-7275.

Brand new Buddy Rich video tapes: Buddy Rich Jazz Legend, Part 1, 1917-1970, Buddy Rich Jazz Legend, Part II, 1970-1987, \$39,95 each, Latest drum books: Gene Krupa His Life & Times by Bruce Crowther \$12.95, World Of Gene Krupa by Bruce H. Klauber \$14,95, VHS video tape Gene Krupa Jazz Legend \$39.95. Klook Kenny Clarke bio by Mike Hennessey \$29.95, Buddy Rich books Traps, The Drum Wonder by Mel Torme \$21.95, also Burt Korall's book Drummin' Men \$24.95, John Fornaszewski Drum Shop, 3007-09 Nameoki Rd., Granite City, IL 62040. Add \$3 per book S&H. Visa/MC accepted, Call (618) 877-5510, or call operator for toll free number.

Sabian cymbal discounter, Low, low prices on Sabian AA/AAX and free delivery. Free brochure. Anderson Music, 517E North Railway St. S.E., Medicine Hat, Alberta, Canada, T1A 2Z9, (403) 526-

Mojoe Custom Drum Manufacturing by Morrison Brothers Music. We handcraft custom maple drums to your specifications. Custom lacquer finishes are our specialty. Plastic finishes, restorations, and refinishing also available. For more information call: (601) 352-0135, fax: (601) 355-5700, or write Morrison Brothers Music, 2233 Hwy. 80 West, Jackson, MS

Complete line of services. Custom one-piece rock maple shells, warped Radio Kings repaired, custom built kits, brass tube lugs, re-covering, drilling, bearing edges, cymbal cleaning, hardware repair, drum/hardware cleaning, lubrication, parts. Midwest Custom Drum Repair, Route One, Box 53, Arlington, IL 61312. Tel: (815) 643-2514, fax: (815) 224-4782

Attention drummers and percussionists: If you're shopping for percussion, we have 20,000 sq. ft. jampacked with all major-brand percussion items. We've been serving the drumming world for over 20 years. World-renowned custom drum building for your specific application. If you are shopping for anything in percussion, call us last! No one works harder for you, for less! Free mail-order catalog. Portland Percussion. 5 Deering Ave., Portland, ME 04101, Tel: (207) 775-2230 or fax (207) 780-0459. Call 1-800 directory for our toll-free order line.

Custom Drum Services by Bernie Stone. Custom finishes, drum re-covery, bearing edges, hardware fabrication, vintage restoration, and drum technical services. Tel: (219) 482-7818. 6403 Baytree Drive, Fort Wayne, Indiana 46825.

Pearl, Tama, Yamaha, Sonor, Premier, Mapex, DW, GMS, Noble & Cooley, Peavey, Roland, Drums & Accessories. Always in stock! Visa/MC/Discover welcome. Rit Drum & Guitar Center, (517) 792-4777.

Elvin played Gretsch and K's. So can you! Blair 'N Drums, since 1987, specializes in both! Also Ludwig, Leedy, etc. We buy, sell, trade. Layaways available, (616) 364-0604 or call toll free operator for 800 number. Fax, (616) 363-2495.

Simmons SDX digital percussion system. Fully loaded 16 Bit sampler. 8MB RAM, floppy, 40MB hard disk, SDX pads, hard case, and complete Simmons digital library. Like new. \$3,500. Tel: (808) 322-3829.

Bobby Chiasson's Jollity Drum Farm, sprouting Rogers Swiy-O-Matic, other oldies, Coach Road, Box 2324, Argyle, NY 12809, Tel: (518) 638-8559.

Vintage drums are Old Timers! Old Timers: Home of the Drum Detective! Send your clues and free list request to: Old Timers, 6977 Rosemary Lane, Cincinnati, OH 45236. Fax: (513) 791-7629.

Gretsch, c. 1962, black diamond, round badge, 13/16/22, \$700; matching Ludwig Classic snare, 6 1/2 x 14, wood, \$250. Gretsch, 1953, WMP, round badge, 13x16x22, \$800, Ludwig snare, 6 1/2 x 14, super-sensitive, \$175. Zildjian 18" flat top ride, \$75. Tel: (610) 623-0765, Box 99, Lansdowne, PA 19050-0099

'60s Slingerland blue agate 18/12/14 matching snare. Excellent. Many other drums, Tel: (410) 366-7367

Vintage Drum Center-one of the world's largest dealers. Immediate cash for Ludwig, Slingerland, Leedy, Gretsch, K Zildjians, and more-singles, ets, and entire collections! Tel: (515) 693-3611 or call toll free operator for 800 number. Fax: (515) 693-3101.

Wanted!- '60s Gretsch, Ludwig, Rogers set in 18/12/14 or 20/12/14. Also \*50s Gretsch (any size or singles), K Zildjian cymbals (Istanbul/ Canada). Tel: (410) 269-4288.

Vintage drums, especially Gretsch, Ludwig, Leedy, catalogs, K Zildjians etc. Tel: (616) 364-0604, or call toll free operator for 800 number, or fax: (616) 363-2495.

Immediate Cash Paid! Vintage drums, cymbals. etc. Stop in or call Vintage Drum Shop of NYC, 157 West 24th St., New York, NY 10011, Tel: (212). 989-7600, \*See our display ad.

Wanted! '60s Gretsch kit with 18" bass drum, Gretsch gold-plated snare drum, Gretsch "Max Roach" snare with tube lugs, Gretsch drums in emerald green and red wine pearl, Greisch dealers banner. (717) 993-2097.

Wanted: Cameo or George Way 8x12 or 9x13 tomtom. Tel: (219) 778-2620.

Condenser drum microphones rim-mount XLR's no stands/external power needed! 4-pack, only \$249.95, 14-day/money back trial. Info: Pan Electric. 207 Rundleview Dr. N.E., Calgary, Alberta, Canada T1Y1H7, Tel: (403) 285-8893 (8 A.M - 5 P.M. MST, message).

Custom Simon Phillips "Starclassic" drumset. lemon yellow with 24 carat gold hardware. One of a kind! Complete with customized hardware. Also many other sets to choose from. Far Out Music. 2008 Coopers Ln., Jefferson, IN 47130, Brad, tel: (812) 282-1122.

Free! Drum Charts catalog and sample! Absolutely the best ever! Drum Charts International, P.O. Box 247-FS10, Nanuet, NY 10954-0247, Call/fax: (914) 6-CHARTS!

Professional Music, Inc. - Aquarian drumbeads, Stingray drums-marching and set, Vater sticks, Sabian cymbals, and custom refinishing. Tel: (201) 661-4885

Chameleon skins-a high-quality slip-on drum throne cover for under \$20. Variety of colors and sizes. For info.: P.O. Box 82207, Kenmore, WA 98028. Fax: (206) 486-2233 or E-Mail: ChamSkins@aol.com.

Roger's Hardware has just exactly that; new and used Rogers Swiv-o-matic hardware, parts, and accessories. Call for price list and information. Tel: (818) 248-6900.

How to make it in the music business-for more information send \$5 cashier check or money order only to: P.O. Box 9052, Wichita, KS 67277-0052.

Early '80s 7pc. Sonor Signature drumset. African Bubinga-Power 10, 12, 13, 14, 15 floor, 17x22 bass, 8x14 snare, stunning, Kansas City Drumworks-Drum builders since 1986, Tel: (816) 471-3786, Ask for Custom drum brochure or send \$2 plus SASE to: 1827 McGee, Kansas City, MO 64108.

Tony Levin Solo CD "World Diary" instrumental duets, trios, featuring Bill Bruford, Manu Katche, Jerry Marotta, Nexus. Avail. only by mail. Check or M.O. for \$15 plus \$2.50 p&h (NYS add \$1.44) (Canada: US \$15 plus \$4 p&h) to: Papa Bear Records, P.O. Box 498D, Woodstock, NY 12498.

Hand Lathed Custom Drum Sticks. Many hardwoods, classic styles. Will copy existing design or ereate one to your specifications. Free brochure. Caspar Custom Drum Sticks, 57 Magazine Street #1, Cambridge, MA 02139. Tel: (617) 491-2680.

Low prices on finest quality steel pans from Trinidad and Tobago. Also hard cases. Call Panman International at: (305) 866-1454.

Pork Pie Percussion-all drums made by an American. All repairs and refinishing done by the same American. Solid and brass snares now available in any size. Pork Pie, the professional's choice. 21917 Lopez Street, Woodland Hills, CA 91364. Tel: (818) 992-0783 or fax: (818) 992-1358.

Sonor Hilite Exclusive, 10/13/18/24, black with copper hardware, \$1,500. Tel: (818) 558-6537.

One Of A Kind Snare Drum DW prototype built for Tony Williams, Johnny-C solid shell. Double row of lugs. Date stamped on both heads and shell. Never played. Perfect. \$1,500. Tel: (508) 994-1107.

#### Study Materials

Free catalog of educational, instructional, and entertainment videos, cassettes, and publications exclusively for drummers. All your favorites from one source! World Drum Center, Dept. M. P.O. Box 397. Pomona, CA 91769-0397.

Drum books by Joel Rothman. Send for catalog to: J.R. Publications, 170 N.E. 33rd Street, Ft. Lauderdale, Florida 33334, Tel: (305) 563-1844.

Analytic Drum Tuning recommended by Russ Kunkel, Sonor, Modern Drummer. Complete drum tuning instruction. Send \$8.95 to: Steven Walker, Box 40352, Indianapolis, IN 46240-0352.

Beyond The Double Bass Drum by Glenn Meyer (Juilliard graduate): innovative, systematic, contemporary approaches. Simulate double bass drum sounds. Learn harmonic, independent, melodic techniques. Famularo, Soph, Reed, and Ulano endorsed. N.D.A. accepted. "...Unique ...creative challenge...fun".—Drum!. "...enlightening...worth--P.A.S. Send \$12.95; GWM Publication while ... Co., P.O. Box 1493, Palm Harbor, FL 34682.

Polyrhythm/clinic video: Polyrhythms observed, translated, performed and put into practice, \$29.95 + \$3 (US postage). Program notes included to: Pete Magadini, P.O. Box 1818, Champlain, New York

Free! Drum Charts catalog and sample! Best ever! Hundreds available! Rock, metal, jazz, fusion! Weckl, Bonham, Peart, Ulrich! Aerosmith, Soundgarden, Green Day, STP, Pearl Jam, Nirvana, more! Drum Charts International, P.O. Box 247-MD10, Nanuet, NY 10954-0247. Call/fax: (914) 6-CHARTS!

Gots to be funky! Rick Latham's Contemporary Drumset Techniques. The long awaited follow-up to Advanced Funk Studies, Linear funk grooves, shuffles, sambas, hip-hop. Get funky now! Books \$15 (each). Supplementary tapes available for both books, \$15 (each), \$2 S&H: Rick Latham Publishing Co., P.O. Box 67306, Los Angeles, CA 90067.

Free Percussion Express catalog. Hundreds of learning items listed. Books, audios, videos, and all of our famous learning packages. Percussion Express, P.O. Box 1731, Rockford, IL 61110, Hotline or fax: (815) 229-3131.

Conga Drums. Playing techniques, arrangements, traditional Cuban, Haitian, Brazilian drum ensembles. derived from extensive field studies. Free catalog, send SASE: Harry Tippins, P.O. Box 2667-M. Santa Cruz. CA 95063.

Drum Beats. Hip-pocket guide to basic drum beats, \$8.95. West-Gate Press, P.O. Box 961, Portland, Maine 04104-0961.

The Rhythm Concept by Kelly Wallis, 378-page approach to contemporary drumming. Includes reading, stickings, coordination, accents, improvisation, and styles. Endorsed by Famularo, Nussbaum, Rosenblatt, Soph, Moio. Send \$22.95 to Kelly Wallis. P.O. Box 2014, Salt Lake City, UT 84110-2014. Foreign orders add \$10 airmail or allow 8 weeks surface mail.

Almost everything: Percussion music/compact discs at Drum Specialist, 1740 MacLean, Glenview, IL 60025, Tel: (708) 724-3937, fax: (708) 724-3880. Biggest U.S. selection. Visa/Mastercard.

Advanced Stick Aerobics. "A non-threatening introduction to the linear styles of Gadd and Weekl." MD magazine. Send \$15 for book & cassette to: Ken Cox Publishing, P.O. Box 954, Agoura Hills, CA 91301. Tel: (805) 526-9351.

Foundations by Tom Van Schaik. The most comprehensive beginning drumset book available today! 21 graduated lessons covering rock, jazz, and more. \$11. 207 University, Waxahachie, TX 75165, Tel: (214) 780-7298

Drum transcriptions, instructional and educational books and videos. Everything 10-15% off the cover price. Over 200 titles. Write for free catalog. Forever Drumming, 6928 Calhoun Ave., Van Nuys, CA 91405.

The ultimate learning system! Infinity's exclusive "OverLay System" is a virtual encyclopedia, creating over 4 billion grooves plus 330,000 fill and solo measures! Incredible!!! Send \$24.95 to Infinity Learning Systems, P.O. Box 703204, Tulsa, Oklahoma 74170. or call our (918) 637-3035 for free information. Satisfaction guaranteed!

Practice To Groove-daily comprehensive practice program, all levels. Audio cassettes, workbook with exercises that work. Send \$19.95 plus 3.95 S/H for information. Amatucci Productions, 3410 Albee Street, Eureka, CA 95503 or call (707) 445-4626.

Twirl Drumsticks Video teaches you how to twirl drumsticks like the pros. Your showmanship will blow 'em away! Send \$14.95 for VHS video to: Steven Walker, Box 40352, Indianapolis, IN 46240-0352.

"Working The Inner Clock"-A contemporary interactive dramset course by Phil Maturano, instructor/clinician of P.I.T. Los Angeles. Play along with 11 tracks. Cassette/Charts included, Joe Porcaro calls it, "an everyday practice routine for ensemble reading that will produce incredible results." Intimidated by chart reading? Get The Chart Reading Workbook, the comprehensive study of ensemble reading by Bobby Gabriele, staff instructor at P.I.T. Learn basic concepts to interpretation of figures. Book/play-along cassette, "Inner Clock"--\$20 plus \$2 S/H, "The Chart Reading Workbook"-\$20 plus \$2 S/H. Buy both "Inner Clock" and "Chart Reading Workbook" for \$34. Save \$10! To order, write to: Phil Maturano. 7095 Hollywood Blvd., #404, Hollywood, CA 90028. Fax: (818) 501-4361.

Drumming: the forest and the trees. Entertaining and practical study of philosophy's role in creativity, inspiration, and truth through drumming. 115 pages, illustrated, Send \$12.95; Martin Bradfield, 103-D Walnut Street, Pottstown, PA 19464.

20 popular rudiments cassette package with booklets. Send \$10 to: SLW, 30137 Ave., Tranquila, R.P.V., CA 90275

Double Hi-Hat Exercise For The Contemporary Drummer by Chad Wackerman. A practical method that develops the use of conventional and remote hihats through technical and musical exercises for the hands and feet. Recommended for drummers at all skill levels. Book and audio cassette: \$18 plus \$3 S&H. California residents add 7.25% sales tax. Distributed exclusively by Drum Workshop, Inc., 101 Bernoulli Circle, Oxnard, CA 93030, For Visa and Mastercard orders call 1-800-424-9101.

Twirl-A-Stick-amazing drumstick twirling rings. Twirl like the pros. Never lose another stick. Send \$5 to: David Aszman, P.O. Box 3211, San Dimas, CA

Be A Better Drummer! Improve your bass drum playing with greater speed, endurance, and timing. This revolutionary product easily attaches to your existing bass drum pedal with no drilling. Send \$25 money order or check to: Kick-Rocker, P.O. Box 512, Moose, WY 83012. Tel: (307) 739-1946.

Groovezilla Drum Method is recommended by Dom Famularo and Modern Drummer. Innovative format uses 9 transparent overlays to transform 1 book into 9! Rock, alternative, ghost notes, double bass, and much more! Includes 90-minute cassette. \$19.95 plus \$2 shipping, Rhythm Method Publications, P.O. Box 1662, Buffalo, NY 14225-8662,

Five-Piece drumset, books/tapes, and free information. Write: Bill Moreland, 2243 Brighton, Kansas City, Missouri 64127.

Polyrhythms-from the ground up! New techniques for modern music! Ability to read music not necessary. Learn the basics, plus strategies for mastering 7:3, 9:4, 13:6, and other complicated relations. Beginner through advanced. Send \$5.95 check or money-order to G. Baprawski, P.O. Box 40771. Redford, MI 48240-0771.

#### Instruction

NYC Drummers: Study with John Sarracco, one of the most knowledgeable pros in the NY area. Accepting only the serious-minded for drum instruction the professional way. Manhattan and Staten Island studio locations. (718) 351-4031.

NYC-Tabla. Study Indian classical drumming with performer/teacher Misha Masud. Special training for musicians of jazz, East/West fusion interested in Indian rhythm. Tel: (212) 724-7223.

Drummers: Learn all styles of drumming on all the percussion instruments, including drumset and mallets. John Bock Percussion Studio, (914) 592-9593.

Professional Music Studios-Drum set, Latin percussion, mallets and timpani. Get live playing experience in jazz ensembles and percussion ensembles. Private or group lessons, college prep a specialty. Tel: (201) 661-4885, 677 Passaic Ave., Nutley, New Jersey.

The world's hottest drum lessons (cassette course) by mail. Available for the first time by renowned educator-performer Jeff Indyke-Dial-A-Beat, (516) 289-DRUM for instruction over the phone. 22 tapes available, including: Peart, Bozzio, Bonham, Van Halen, Phillips, Gadd, Aldridge, Palmer, Moon, Rich, Williams, McBrain, Bellson, Ulrich, Morello, Weckl, Collins, Lee, Bissonette, soloing, improvisation, brainstorming, and technique. \$14 per tape (specify concept!) Jeff Indyke, P.O. Box 563, Plainview, NY 11803. For private lessons, tel: (516) 289-3788.

John Xepoleas is accepting serious students. Study with the author of Lessons With The Greats and Studies For The Contemporary Drummer. Develop all of the skills needed for today's drumming. In the S.F. Bay Area call (510) 947-2066.

In L.A.: Rick Steel-author, clinician, host/producer of DrumSt6. Accepting students. Tel: (310) 392-

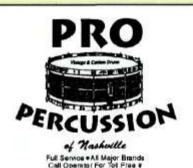




Made for drums 6"-24", cymbals & hi-hats.

GREAT FEEL...GREAT PRICE

HQ PERCUSSION PRODUCTS P.O. Box 430065 • St. Louis, MO 63143 • 314-647-9009 Send ST for HQ Catalog.



119 Old Hickory Blvd. East • Medison, TN 37115 615-868-6086 • Fax # 1-615-868-9874

CALL US TOLL FREE TO SUBSCRIBE TO MODERN DRUMMER 1 • 800 • 551 • DRUM

USE YOUR MASTERCARD OR VISA MONDAY THRU FRIDAY 8:30 AM - 4:30 PM CST

#### The NAMM Show Was A Tremendous Success!

Thanks to everyone who stopped by our booth.

If you didn't get a chance to talk to us at the show or you would like to know more about the first drumstrick with a permanent textured grip. So unique they re patented!! So effective you will never use glaves or tope again!!

THEN CALL TOLL FREE 1-800-908-4377 ASK FOR TOM.



729 5 Grant Street • South Bend, IN 46619

#### MODERN DRUMMER

The only magazine you'll need in the '90s to convey your important message to the serious drummers of the world.

Call: (201) 239-4140

For display ads ask for Bob. For classifieds ask for Patricia. They'll gladly supply all the details.

## **EVER WONDERED**

WHY YOU CAN'T TUNE Your Drums To Sound Like



For information-Woody Compton 1325 Sharon Road, Tallahassee, FL 32303 U.S.A. Phone or Fax: 904-386-2388

NOTHING SOUNDS LIKE A BRAD

Baltimore: Grant Menefee's studio of drumming, B.M. Berklee College of Music, Towson State University instructor, All styles and levels, Tel: (410) 747-STIX.

Big Apple drummers: Art Engoron loves to teach reading, rolls, ruffs, rudiments, and syncopated set drumming. Thorough study of classic texts by Reed, Rich, Stone, Morello, Chapin, Applice, etc. Upper West side studio. First lesson free! Tel: (212) 874-4109.

New Jersey—Study with Russ Moy, one of the most knowledgeable pros in the business—est, 1964. Tel: (908) 355-0366.

Philadelphia: Major league concepts, techniques, applications. Martin Bradfield, (610) 970-6863.

Philadelphia: drumset, congas, timbales, etc. All styles, all levels. Great references, David Klausner, (215) 732-3049.

Dallas area drum lessons. U.N.T. graduate; experienced professional. Steve Krugman, (214) 387-4090.

#### Wanted

Wanted! '70s Ludwig drum set w/26" bass, also any size Vistalites, stainless steel, psychodelic red, modorange, citrus-mod sets/snares. Tel: (410) 269-4288. Vintage Drums—Immediate cash for Ludwig, Slingerland, Gretsch, K Zildjians and more—singles, sets, collections! Tel: (515) 693-3611 or call toll free operator for 800 number. Fax: (515) 693-3101.

\$\$ Make Money \$\$, teaching drum lessons! Tel: (800) 820-5556 (recorded message).

Immediate cash—vintage drums & cymbals.
Vintage Drum Shop of NYC, 157 W. 24th Street,
NY, NY 10011. Tel: (212) 989-7600.

The Starving Musician pays cash for used sets, snares, cymbals, and hardware! Phone: (408) 554-9594, fax: (408) 554-9598, or write 3427 El Camino Real, Santa Clara, CA 95051.

CASH for drums, junk/Taiwanese/parts. Will pay hundreds. Tel: (708) 585-0069.

Any Gretsch, Ludwig, Leedy, K Zildjians, etc. Cash or trade. Blair 'N Drums: (616) 364-0604 or call toll free operator for 800 number. Fax (616) 363-2495.

C. 1985 Tama promo tapestry, Neil Peart on lake with red drums. Tel: (203) 384-2884.

Tama Superstar 8x10 or 8x12 tom natural maple. Call Dave (612) 522-1228. Yamaha electronic drum pads and cartridges for PTX8 unit. Eric, tel: (718) 997-1350.

#### Miscellaneous

Musicians National Referral: Professional musicians seeking bands—bands seeking professional musicians. Bands register free. Call now for information, (800) 366-4447.

Expert vintage drum restorations. Vintage Drum Shop of NYC, 157 W. 24th Street, NY, NY 10011. Tel: (212) 989-7600.

Hit Drum professional drum customizing, acoustical/electrical repairs. Tel: (708) 834-1128.

Stingray, High profile drummers wanted to endorse Stingray Percussion drums. Largest up and coming manufacturer in U.S. Send complete promotion packet to: Stingray Percussion, 1228-B 53rd St., West Palm Beach, FL 33407.

Drum Tech available. Professional. Dependable. "Bonham" tuning. Canadian based. Steve, tel: (709) 364-8468.

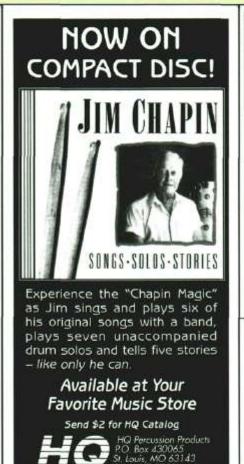








The Drum Pad
48 W. Palatine Road
Palatine, IL 60067
(708) 934-8768



The World's Most Unique Drum Store Also offers the Biggest Selection...

Drums • Percussion • Vintage • Books & Videos

DRUM WORLD San Francisco 5016 Mission Street (415) 334-7559 Fax: (415) 334-3018

## JOE MORELLO

Now accepting a limited number of private student: in the New York area. Call for evaluation. (201) 944-3366 10-12 a.m., 7-10 p.m. goe Morello Productions P.O. Box 1972 Fort Lee. NJ 07024

## DRUMMERS Increase Your Speed with "FAST HANDS FOR DRUMMERS"

Send Check or M.O. for \$10.00 to: JOHN BOCK DRUM STUDIO Hillview Place, Elmsford, N.Y. 1052:

9 Hillview Place, Elmsford, N.Y. 10523



NASHVILLE'S COMPLETE DRUM STORE

Great Discounts

.....

All Major Brands

New and Used (615) 383

(615) 383-8343

Vintage

Drums

OR CALL OPERATOR FOR TOLL-FREE #

2707 12TH AVENUE BOUTH " NASHVILLE. TN 37204

## Modern Drummer's Worldwide Clinic Calendar Hotline

Complete information on where and when your favorite artists and clinicians are performing.



MODERN DRUMMER'S CLINIC CALENDAR—YOUR CONNECTION TO YOUR FAVORITE ARTISTS.

#### ADVERTISERS INDEX

| X                             |               |                              | the series of the series of the |                                          |              |
|-------------------------------|---------------|------------------------------|---------------------------------|------------------------------------------|--------------|
| ADVERTISER                    | PAGE NUMBER   | Gibraltar/Kaman Music Corp.  | 50                              | Paiste                                   | 35,95,97,99  |
| Afro Percussion               | 27            | Guitar Center Drum-Off       | 130                             | Parziale Corp.                           | 143          |
| Aquarian Accessories          | 114           | GK Music                     | 107                             | Pearl Corporation                        | 28/29        |
| Atlanta Drums & Percussion    | 143           | GMS Drums                    | 111                             | Peavey Drums                             | 53           |
| Atlanta Pro Percussion        | 133           | Gon Bops                     | 125                             | Percussive Arts Society                  | 135          |
| Ayotte Drums Only Inc.        | 37            | Gretsch                      | Inside Back Cover               | Precision Drum Co.                       | 150          |
| Beato Bags                    | 106           | HQ Percussion Products       | 56,149,150                      | Premier                                  | 5            |
| BMG Music Service             | 32/33         | House Ear Institute          | 132                             | Pro-Mark                                 | 52,98,108    |
| The Bohning Co.               | 56            | Humes & Berg                 | 15                              | Pro Percussion                           | 149          |
| Brady Drums                   | 149           | Impact Industries            | 101                             | PureCussion                              | 131          |
| Buddy Rich Memorial Scholars  |               | Interstate Musician Supply   | 55                              | Regal Tip                                | 48           |
| Camber Cymbals                | 83            | Joe Morello                  | 150                             | Remo                                     | 47,49,51     |
| Cannon Percussion             | 55,81,127     | John Bock Percussion Studio  | 150                             | Rhythm Tech                              | 141          |
| Concept One Percussion        | 52            | K&K Sound Systems            | 106                             | Roc-N-Soc                                | 125          |
| DC Mini Mic Systems           | 149           | KAT                          | 57,105                          | Sabian                                   | 16/17,18/19  |
| ddrum/ Armadillo Enterprises  | 116           | Latin Percussion             | 46                              | Sam Ash                                  | 114          |
| Diamond Tip Drumsticks/Jopo l |               | Legend/Kaman Music Corp.     | 145                             | Simmons Services                         | 108          |
| Disc Makers                   | 143           | Long Island Drum Center      | 87                              | Sunlite Industrial Corp.                 | 87           |
| Discount Distributors         | 143           | Ludwig                       | Inside Front Cover              | Super Gloss/Sam Barnard                  | 143          |
| Drum Center of Lexington      | 150           | Mapex                        | 74                              | Tama                                     | 12/13,96,123 |
| The Drum Pad                  | 150           | Master Beat Inc.             | 149                             | Thoroughbred Music                       | 127          |
| Drum Workshop                 | 44/45,117,124 | MD Buyers Guide              | 94                              | Toca/Kaman Music Corp.                   | 80           |
| Drum World                    | 150           | MD Drum Instructor Directory | 84/85                           | UDU Drums                                | 143          |
| Drummers Collective           | 141           | MD Library                   | 68/69                           | UFIP Cymbals                             | 36           |
| Drums In The Wind             | 134           | MD Subscription              | 115                             | Vater Percussion                         | 100,150      |
| Drums On Sale                 | 143           | Meinl Cymbals/Percussion     | 7,76                            | Vintage Drum Shop of NYC                 | 103          |
| DrumST6                       | 141           | Midwest Percussion           | 125                             | Waddell's Cymbal Warehouse               | 55           |
| Drumtech                      | 112           | The Music Stand Catalog      | 87                              | West L.A. Music                          | 108          |
| Easton                        | 83,133        | Musicians Institute          | 121                             | XL Specialty Percussion Products         | 81           |
| Evans Products                | 1             | Noble & Cooley               | 107                             | Yamaha                                   | 137,139      |
| Fibes Drum Co.                | 101           | Not So Modern Drummer        | 56                              | Zildjian 8/9,21,89,93 Outside Back Cover |              |
| Vic Firth, Inc.               | 22,75,77,79   | Note Service Music           | 78                              |                                          |              |
| Fork's Drum Closet            | 150           | P.J.L. Percussion            | 23                              |                                          |              |

Call 24 hours a day, seven days a week.

## Drumkit Of The Month





Jerry Price's unique kit is a classic example of the creative use of materials at hand. Jerry is a quality control manager for a plastic pail manufacturer in Montgomery, Alabama. He created his "drums" using 5-gallon, 20-liter, 6-gallon, 6 1/2-gallon, and 7-gallon pails. Lids from 5-gallon pails are used as cymbals. A 9"-diameter piece of 1/4" rubber is glued to each pail and lid for a playing surface. Attached to each surface is a trigger that Jerry made from piezo elements purchased at Radio Shack. The entire set is run through an Alesis *D4*.



PHOTO REQUIREMENTS

1. Photos must be high-quality and in color. 35mm slides are preferred; color prints will be considered; Polaroids not accepted. 2. You may send more than one view of the kit. 3. Only show drums, no people. 4. Shoot drums against a neutral background. Avoid

"busy" backgrounds. S. Clearly highlight special attributes of your kit. Send photo(s) to: Drumkit Of The Month, Modern Drummer, 12 Old Bridge Road, Cedar Grove, NJ 07009-1288. Photos cannot be returned.

## **NEXT MONTH**

# CRIMSON DOUBLE DRUMMERS BRUFORD & MASTELOTTO



## Plus:

THE TRACTORS'
[AND CLAPTON VETERAN]

JAMIE OLDAKER

MIKE SHAPIRO WITH KEVYN LETTAU

MORPHINE'S BILLY CONWAY

AND NEIL PEART ON STARTING OVER



# HARVEY MASON AND GREEK

WE AT GRETSCH ASKED HARVEY MASON FOR ONE SPECIAL AD-QUOTE ON GRETSCH DRUMS—HE QUICKLY GAVE US FIVE!

- 1. "Without question, Gretsch is the best."
  - 2. "My very first set of drums were by Gretsch I never changed."
- 3. "My talent and Gretsch drums make the greatest sound."
  - 4. "Fans say my sound is best and know Gretsch is there."
- "Gretsch quality is right for my style the only one to meet my standards a long-time tradition."

HARVEY MASON —
heard everywhere with
Gretsch drums because
Harvey Mason is everywhere —
motion pictures, TV shows,
CDs, radio, TV jingles, and
live with Four Play.





TAKE HARVEY MASON'S WORD FOR IT . . . SEE YOUR GRETSCH DRUM DEALER TODAY FOR FULL INFORMATION ON CHOICES, CUSTOMIZING, PRICES.

THE WORLD'S FINEST DRUMS ARE MADE IN THE U.S.A.

Proud to be the only "family owned" drum business in the world.

SAVANNAH, GA. 31402 • P.O. Box 2468

